

In grammar, a name of a person, or a country, or a town, is called a **Proper Noun**. The name of a thing is a **Common Noun**.

Which are the Common and which are the Proper Nouns in these sentences?

1. The Amir is King of Afghanistan.
2. The Viceroy is the ruler of India.
3. He lives in Delhi.
4. Rama was a king.
5. Who is the King of England?
6. Who is the Viceroy of India?
7. Which is the largest city in India?
8. The month of January has thirty-one days. Which is the shortest month?

Which words begin with capital letters, the Common or Proper Nouns? Write replies to the last four sentences. Underline the Proper Nouns in your replies. (Have you written the Proper Nouns with capital letters?)

3.

MY SHADOW.

I have a little shadow that goes in and out with me,

And what can be the use of him is more than I can see.

He is very, very like me from the heels up to the head,

And I see him jump before me when I jump into my bed.

The funniest thing about him is the way he likes to grow—

Not at all like proper children, which is always very slow;

For he sometimes shoots up taller, like an india-rubber ball,
And he sometimes gets so little that there's none of him at all.

R. L. STEVENSON.

4.

✓ THE COTTON PLANT.

Which is the chief crop of the Deccan? I think you will answer that the cotton crop is. Thousands of acres are planted with cotton each year, not only

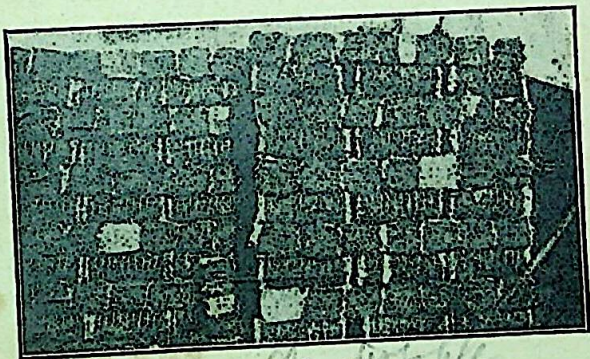


COTTON BOLLS ON COTTON BUSHES.

in the Deccan, but in many other parts of India. The plants grow up into ^{strong} sturdy little bushes. In the autumn, pods form on the twigs. These pods grow larger and larger until they burst, and we can see what was inside them. Inside each pod there is a

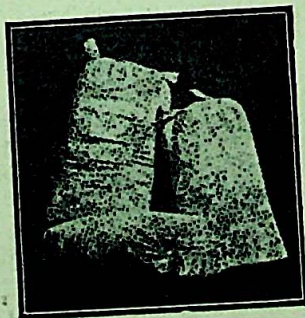
white fluffy ball of fibre. These white balls are called bolls.

When the bolls of cotton are quite ready, they



COTTON BALES AT THE MILL.

are picked and packed up in bales. They are taken to the railway and sent to the mill. [There



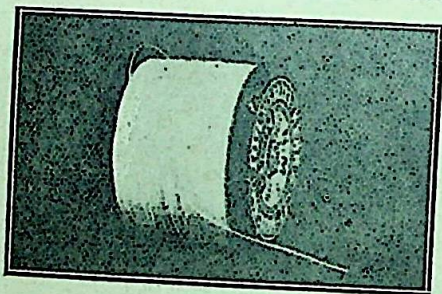
BAGS MADE OF COTTON.

parry?
machines unravel the fibre, and twist it into long, thin threads. The thread is wound upon reels,
string

B

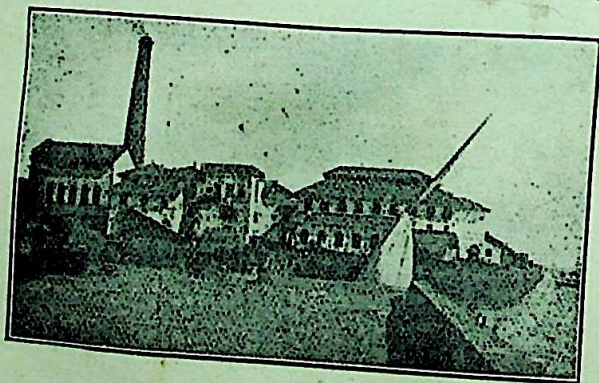
ready for the tailor. The tailor *intran. reel* threads it through a needle, and sews with it.

There are two kinds of mills, mills that spin the



A REEL OF COTTON.

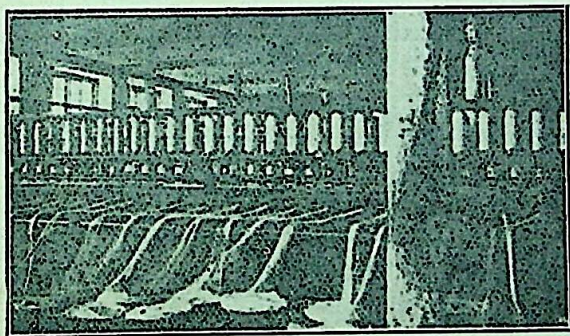
cotton into threads, and mills that weave the thread into cotton cloth. In olden days the spinning and



A BOMBAY COTTON MILL.

weaving were both done by hand. A little hand-weaving is still done in the villages of India. But the machines in the mills work so quickly that they

weave the cloth very cheaply. All the cotton in the shops nowadays is machine-made cotton.



INSIDE THE MILL : THE SPINNING-ROOM.

After the crop is picked, what does the wise cultivator do with the bushes? He burns them for fuel in his house. And does he throw the ashes away? No, he carefully scrapes them up, and puts them back upon the land.

Gathered
Grammar.

Number.

That mill has one chimney.

That mill has two chimneys.

What part of speech is the word "chimney"? What part of speech is the word "chimneys"? What is the difference between them?

In the first sentence there is only one chimney; there is a single chimney. The noun is said to be in the Singular Number.

In the second sentence, the mill has two chimneys ; it has more than one chimney. The noun is said to be in the Plural Number.

Pronouns have number also. *He* picks cotton. *They* pick cotton. Which pronoun is in the Singular Number in these two sentences ? Which pronoun is in the Plural Number ?

Fill in a noun or a pronoun in the Singular Number in these sentences:—

1. The — is drawing the cart.
2. The — is picking cotton.
3. Rama was a king ; — was the King of Oudh.
4. This — spins cotton ; — has a chimney.
5. — was born at Mecca.

Fill in a noun or a pronoun in the Plural Number in these sentences:—

1. The — are drawing the cart.
2. The — are picking cotton.
3. Rama and Sita were a king and a queen ; — were the King and Queen of Oudh.
4. These — spin cotton ; — have chimneys.
5. — are the followers of Mahomed.

Change the noun in these sentences into the Plural Number. Change the verb so that it reads correctly:—

1. The horse is drawing the cart.
2. The ox was ploughing the field.
3. The chimney is smoking.
4. He is learning English.
5. The child was playing with his toy.

IT IS ALL FOR THE BEST.

There was once a young King who had a most peculiar minister. The minister always looked on the bright side of things. If he was lucky, he smiled

gaily, and said, "It is all for the best." If he was unlucky, he was not downcast, he made a brave attempt to smile, and said, "It is all for the best."

Every one does not always look on the bright side of things. The King was a happy person, but, sometimes ~~he felt cross and out of sorts.~~ When he was happy, he liked to be with his jolly minister. But when he was not feeling up to the mark, his minister's gay spirits annoyed him. One day the King had a misfortune. He cut off one of his fingers. A King in those days never did anything till he had consulted his minister. So this King called the jolly minister to him.

*may
not
in
two
hours*

When the minister came, the King held out his bleeding hand, and exclaimed, "See what I have done!"

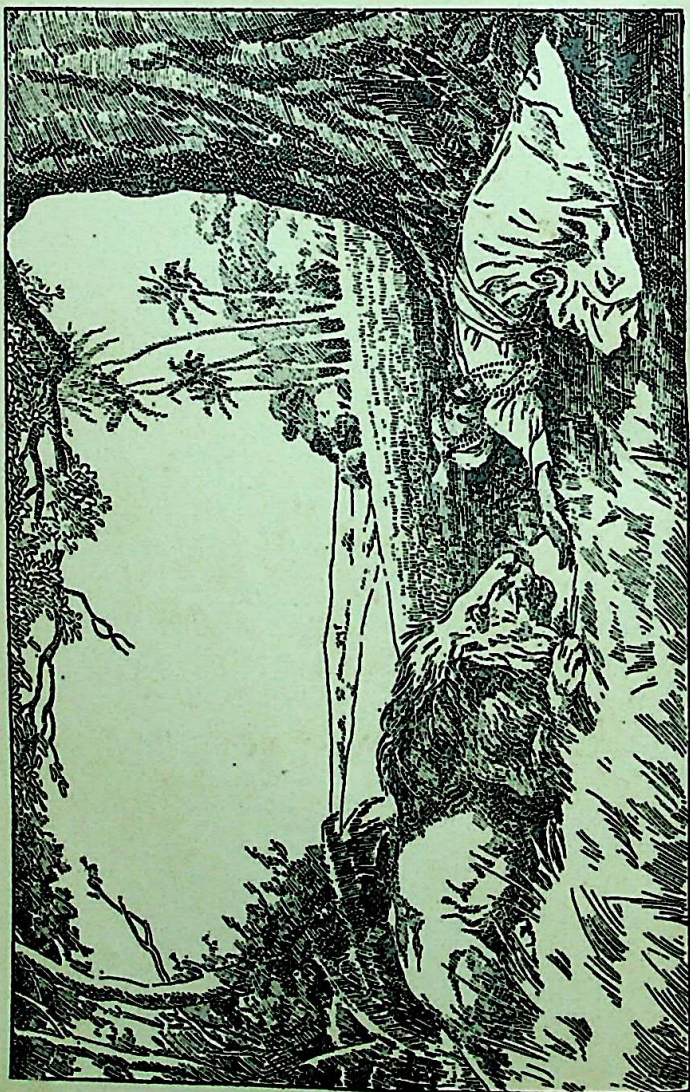
The minister, with a happy smile on his face, replied, "Sire, it is all for the best!"

"All for the best! what do you mean?" exclaimed the King "I cut off my finger, and you dare to say, 'It is all for the best.' Go from my sight. Never let me see you again."

The minister could not look downcast if he tried. He composed his features, and left the King's presence, murmuring as he went, "It is all for the best."

A few days after this, the King went out hunting. He went alone, for the minister was in disgrace. Usually the minister accompanied him.

The King hunted all day, and was very unsuccessful. In the evening, tired out, he lay beneath a tree and fell asleep. While he was asleep a lion came, and seeing the King, gave a loud roar and



approached him. The lion's roar woke the King, and he trembled with fear, but he lay quite still. He knew that it was useless to get up and run.

Now the king of beasts is a dainty creature. He will not eat what he does not kill himself. This lion was daintier than most lions. He would only eat the finest of men, or the finest of deer. If a man had lost a finger, or a deer a horn, he turned away with a scornful sniff.

The lion smelt the King, to see if he was worthy to be eaten. He came to the maimed hand. "Horrible!" muttered the lion, and he turned away in disgust. In this way, the lost finger saved the King's life.

The King rose and returned to the palace. As he went, he pondered over his minister's words. The minister had said, when he cut off his finger, "It is all for the best."

It was all for the best. [There never was a truer saying.]

When he reached the palace, he called for the minister. [The minister was led in, loaded with chains.] But he still wore his jovial smile. "Well, Sire," said he.

"Your words have come true," said the King. "When I cut off my finger, you said to me, 'It is all for the best.' I was out hunting to-day, and feeling tired, I lay down to sleep. A lion came my way. He would have eaten me, if I had been whole. But when he saw my maimed hand, he turned away from me."

"Ha! ha!" laughed the minister. "It was all for the best."

"It was indeed," replied the King. "But tell me, why did you say, when I sent you away, 'It is all for the best'?"

"It was all for the best," replied the minister. "If you had not sent me away, I should have gone hunting with you. I have not lost a finger, so the lion would have eaten me. Was it not all for the best?"

imp "It was," said the King. *He* took his minister back into favour, and never again grumbled, when that jovial being, bubbling over with good spirits, would say, "Sire, it is all for the best."



THE MINISTER WHO LOOKED ON THE BRIGHT SIDE OF THINGS.

Grammar.

Person.

I say to you, "I am going out of the room." Am I speaking of myself? Yes, *I* am speaking of myself. If I say, "You are going out of the room," I speak to you.

In the first sentence, the pronoun is in the **FIRST PERSON**.

In the second sentence, the pronoun is in the **SECOND PERSON**.

If I said, "He is going," *he* is spoken of. The pronoun is in the **THIRD PERSON**.

The **First Person** speaks.

The **Second Person** is spoken to.

The **Third Person** is spoken of.

In which Person are the Pronouns in these sentences:—

1. *He* beat the ox. 2. "*I* have cut my hand," said the King. "*It* is all for the best," said the minister. "How dare *you* speak like that?" roared the King. "Take *him* to gaol," he cried. 3. "Why did *you* say, when *I* sent you away, '*It* is all for the best'?" 4. Go (*you*) out of the room.

These Pronouns are in the Singular Number. The italicized Pronouns in the next sentences are in the Plural Number. Say what Person they are in:—

"I have cut my fingers," said the King, "*they* are bleeding. Look at *them*." "Never mind," said his minister, "*we* will send for doctors. *They* will bring bandages to *us*. Then *we* will bind up your fingers." "You must not bind *them* up," said the King to the minister; "the doctors must bind *them*."

Pick out some Pronouns in your last Reading Lesson. Say if they are in the First, Second, or Third Person. Say if they are in the Singular or Plural Number.

6.

THE THREE FISHERS.

Three fishers went sailing away to the West,
 Away to the West as the sun went down;
 Each thought on the woman who loved him the
 best,

And the children stood watching them out of
 the town:
 For men must work and women must weep,
 And there's little to earn, and many to keep,
 Though the harbour bar be moaning.

Three wives sat up in the lighthouse tower,
 And they trimmed the lamps as the sun went
 down;
 They looked at the squall, and they looked at the
 shower,
 And the night-rack came rolling up ragged and
 brown.

But men must work and women must weep,
 Though storms be sudden, and waters deep,
 And the harbour bar be moaning.

Three corpses lay out on the shining sands
 In the morning gleam as the tide went down,
 And the women are weeping and wringing their
 hands
 For those who will never come home to the
 town,

For men must work, and women must weep,
And the sooner it's over, the sooner to sleep;
And good-bye to the bar and its moaning.

CHARLES KINGSLEY.

Composition.

Close your books. Now write in your own words the story of "The Three Fishers."

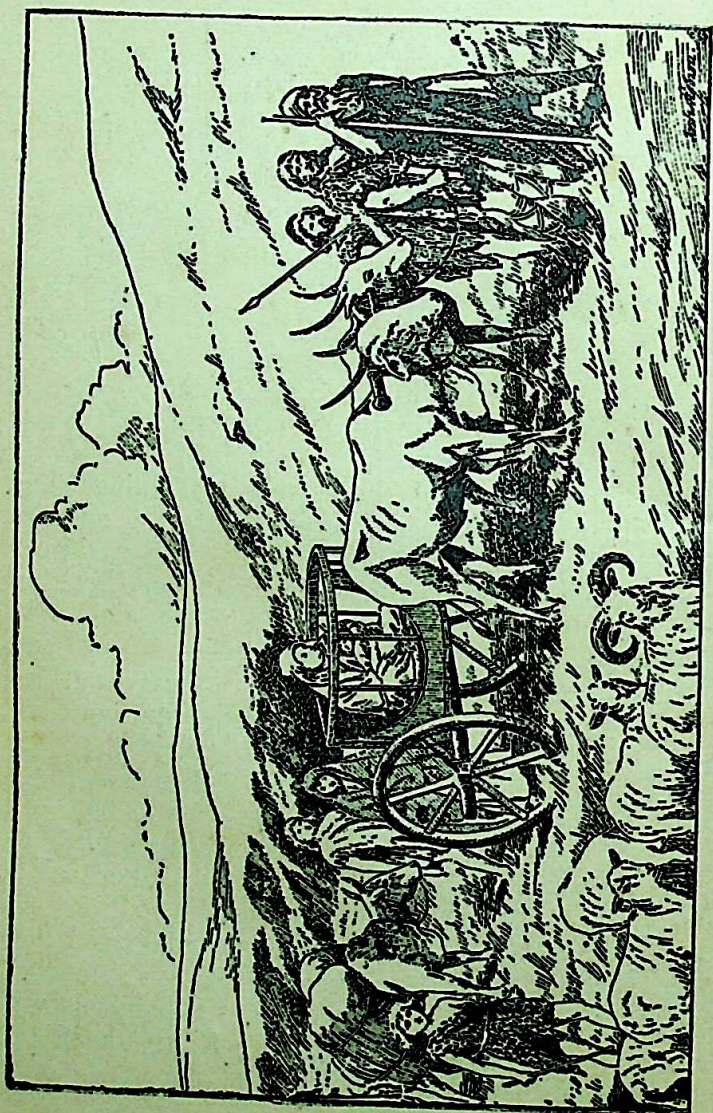
7.

PAGES FROM HISTORY:
FRIENDS AND COMRADES.

Once upon a time, there were no nations like there are to-day. There were very few people in the world at all. As for reading and writing, no one had dreamt of such things. People lived a roaming life, like gipsies do to-day. Some, who lived in the jungle, were wild people.

There was one race of people that dwelt in Central Asia. They lived in families. At the head of each family was the father or patriarch. He settled all disputes. He was the father and king of his own little family.

When the sheep and goats had eaten all the grass around the camping place, the father said, "It is time for us to go, my sons." So they all packed up their goods and chattels, and loaded the pack bulls. Then they yoked the oxen to the chariots, and moved away over the hills and plains, driving their flocks before them. At the head of the procession went the father.



ARYAS ON THE MOVE

They came to a warm valley. The sides of the valley were clothed with green grass. A high hill protected it from the cold north winds. "We will rest here awhile," said the patriarch. So everyone unyoked their oxen, and let the flocks disperse over the pastures. The next day, another patriarch came to our leader, and said, "Your flocks are mingling with ours, friend. How can we tell which is which, if you stay so near to us?"

"Are we near to you, friend?" asked our leader. "Tell us where you are, and we will move further away."

"We are just over yonder hill," said the visitor. "There is a valley there, as warm and green as this one. I am sorry that you must move, for you are very comfortable here."

"Which way lies the best pasture?" asked our patriarch.

"I think it is better to go towards the sun," replied the other. "We may be following you very soon. A shepherd brought me news yesterday, that some strange people from the north are coming this way. They are very strong, and there are many of them. It is wiser not to seek for strife. If we move to the south, there is pasture enough for everybody."

"So be it," said our leader. When the other had taken leave, he ^{ordered} bade his sons and nephews and cousins drive in the flocks, and pack the wagons. Then they set off again, towards the south.

These people called themselves Aryas, or friends. They grew in numbers and spread. Some moved into India and settled there, some moved into

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Persia and settled there, and some moved away to the west, and settled in Europe. They were the people from whom the Indians, the Persians, the Greeks, and the Romans sprang, the nations of the ancient world.

There were other races besides the Aryas. in olden times, who settled and developed into nations, but this lesson is concerned only with the Aryas.

Word Practice.

He is *as tall as* I am.

He is *taller than* I am.

Fill in words to make sense in these sentences:—

1. Our leader was — old — their leader.
2. Our flocks were bigger — their flocks.
3. Bengal is bigger — Orissa.

Write full replies to these questions:—

1. Is Bombay as large as Calcutta?
2. Is Madras smaller than either?
3. Which is the highest mountain range in the world? Is any other range as high?
4. Which is the higher, Mount Everest or Kanchanjanga? Is Mount Everest higher than Kanchanjanga?
5. Are boys as tall as their teachers? Are they half as tall, or half as old, as their teachers?
6. A yard is three times as long as a foot. A maund is how many times as heavy as a seer?
7. Rama is twelve years old; Govind is thirteen years old. How much older is Govind than Rama?

Grammar.

Case.

Do you possess anything? Is your coat your own? Do you possess it? In speaking of it, do you say, "This is *my* coat," or "This coat is *mine*"?

In Grammar, we say that the Pronouns *my*, *your*, *his*, *our*, *their*, are Possessive Pronouns. They are in the **Possessive Case**.

In this sentence, "*I* have a coat," what case is the Pronoun "*I*" in? It is in the **Nominative Case**. It is the Subject, the naming word in the sentence.

In this sentence, "*This coat fits me*," what case is the Pronoun "*me*" in? It is the object of the verb. In Grammar, "*me*" is in the **Objective Case**.

So we see that the Pronoun "*I*" has three cases, *I*, *my*, *me*. Have other Pronouns three Cases? Let us write some of them down :—

Nominative Case.	Objective Case.	Possessive Case.
I	me	my <i>or</i> mine.
thou	thee	thy <i>or</i> thine.
he	him	his <i>or</i> his.
she	her	her <i>or</i> hers.
we	us	our <i>or</i> ours.
you	you	your <i>or</i> yours.
they	them	their <i>or</i> theirs.

Nouns also have Cases ; they are either Nominative, Objective, or Possessive. In the following sentences, say what Case each Noun and Pronoun is in :—

1. Is that your coat? No, it is Ram's. Bring it to me.

2. Are these tennis balls ours? No, they are theirs. Take them to them.

3. Ram's bat is too big for me. I cannot hit the ball with it.

4. The boys' hats hang on pegs.

Notice that in sentence 4, the apostrophe is written after the *s* in the word "*boys'*". "*Boys'*" is in the

plural number. If there was only one boy we should write, "The boy's hat hangs on a peg."

Note.—In Grammar, Possessive Pronouns are sometimes called Adjectives. They play the part of Adjectives. "It is my coat." The word "my" qualifies the noun "coat."

Name some Pronouns in the Possessive Case in the last Reading Lesson.

8.

SUMMER HEAT.

Now the burning summer sun
Hath unchallenged empire won,
And the scorching winds blow free,
Blighting every herb and tree.

Lo! the lion, forest king,
Through the wood is wandering.
By a maddening thirst oppressed,
Ceaseless heaves his panting chest.

From their mountain cavern see
Buffaloes rush furiously,
With hanging tongue and foam-flecked hide,
Tossing high their nostrils wide.

(From KALIDASA'S "The Seasons.")

9.

PAGES FROM HISTORY : THE GREEKS

You read about the Aryas in a previous lesson, how they moved into new lands and settled in them, and developed into nations of people. The Ancient Greeks were the first great Aryan nation.

If you look at a map, you will see where Greece lies. Ancient Greece lay in the same part of the world. A narrow strait separated the land of the Greeks from the land of the Persians.

The Greeks were a noble people. They were tall and fair and handsome. Their country was mountainous. They built fine towns in the valleys and on the plains between the mountain ranges. Each town or city was quite free and independent, separated by mountains from its neighbours. The people who lived in the cities had the same spirit of independence. They loved to be free. They were so independent that the people of one city would not join with the people of another city. There was only one danger that made the Greek cities join in a common cause, for when that danger threatened, they all felt afraid. All the cities sent their men to fight the common enemy. Can you guess who that enemy was?

Europe was separated from Asia by one narrow strait of blue water. On the other side of it was the mighty empire of Persia. Persia was ruled over by a monarch whom the Greeks called "The Great King." Under him were great satraps who ruled his provinces. In their own provinces these satraps were like local kings, they were so powerful.

The Persian monarch's highest ambition was to conquer the Greeks. When he collected his huge



THE PERSIAN INVASION.

armies, and marched at their head to the narrow strait of blue water, imagine the feelings of the

Greeks! Only this narrow strait lay between them and their powerful enemy.

Then the Greeks united. The city of Sparta sent its brave soldiers, the city of Athens sent soldiers and a fleet of ships, and all the other Greek towns and cities sent soldiers to fight against the Persians.

Once the Persians caught the Greeks un-prepared. They crossed the strait, and marched into Hellas. The Greeks in those days called their country Hellas, and themselves Hellenes. King Xerxes and the Persian army had to go through a pass between two mountains. Then Leonidas, the Spartan king, marched to the pass at the head of three hundred Spartans. "If I can hold this pass for a few days," he thought, "my countrymen will come to help me, and Hellas will be saved." The following is the story of Leonidas and his "Brave Three Hundred."

THE BRAVE THREE HUNDRED.

Xerxes crossed into Hellas with his army, and then marched against the cities of the Greeks. To reach these cities, he had to march along by the sea for many miles, and go through a narrow pass in the mountains. This pass was named Thermopylæ. Here King Leonidas made ready to fight the invaders. If he could hold this pass, the Persians could not enter into Hellas.

You would think that the Greeks, when threatened by an army of half a million Persians, would flock to Thermopylæ to defend the pass.

But it happened that the Greek games were being held. These games were sacred, and Greeks from all over the land went to Olympia to take part in them. Even though a foe was at their door, they could not give up the games.

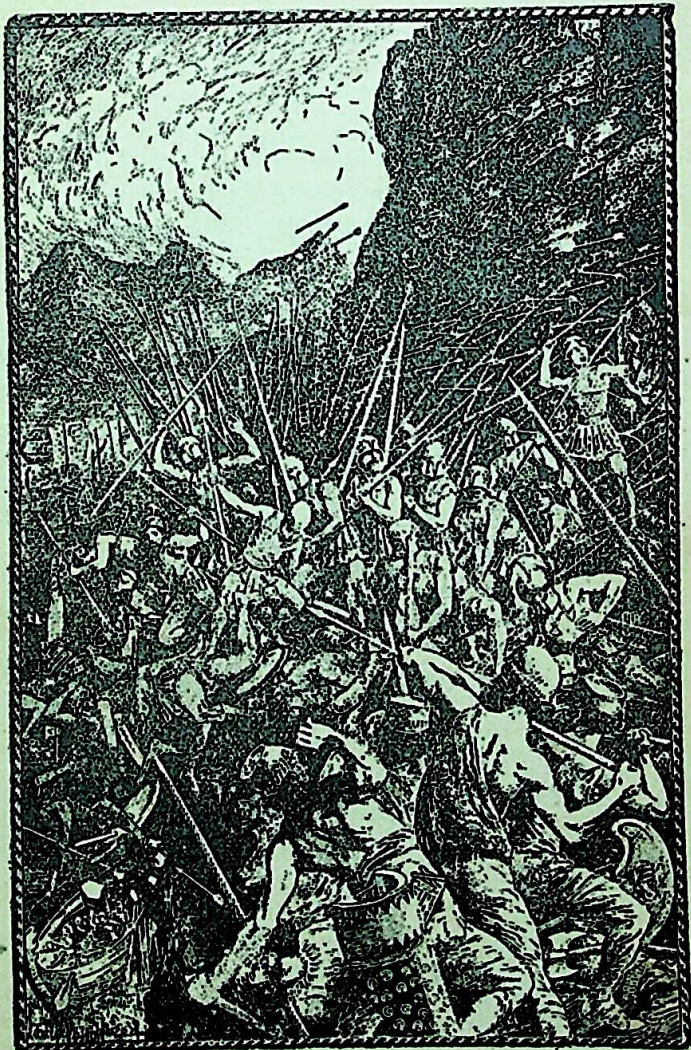
36 ✓ So the whole responsibility of driving back the invaders rested on Leonidas' shoulders. He marched to Thermopylæ with an army of three hundred Spartans, the most warlike people in Hellas, and some three or four thousand men from other cities. Another Greek army of three thousand men met him at the pass. When he got there, he discovered that there was another path over the mountains. [So he had to detach a part of his army to defend this path.]

Xerxes sent a horseman to the pass to see who was defending it. This man saw the Greeks running and wrestling and doing their hair. He told Xerxes, and the Persian King asked a Greek in his camp why they were doing this.

"O King," said the Greek, "you laughed when I told you about our Greek customs. These men have come to fight you. [When their heads are in peril they always do their hair.]"

Xerxes laughed to think that so small an army should try to withstand him. He ordered the advance.

The Greeks were fighting for their liberty and homes. The Persians fought because their King commanded them to. They were driven into battle. If they tried to run away, men struck them with whips, and drove them back again into the fight.



"THEY THREW THEMSELVES AGAINST THE WALL OF GREEK SPEARS."

epithet = proper adjective.

army = collective noun.

threw = demon adjective.

They had little or no pride in themselves or in their country. They merely fought at the order of the great King whom every one must obey. So when they advanced into the narrow pass, the Greek soldiers quickly drove them back. Only a few Persians could advance through the narrow pass to fight the Greeks, the greater part of the Persian army had to wait in the plain outside the pass.

stand together
The Greeks understood the art of fighting. They stood ⁱⁿ a body which bristled with long spears, and thus they blocked the pass.

Xerxes' best men, the Medes, were sent against them. They were brave men, but their spears were short and their shields were thin. They threw themselves against the wall of Greek spears, but were dashed back like waves against a rock.

Next day Xerxes sent his bodyguard of ten thousand brave men against the Greeks. This army was driven back just as the Medes had been.

And then a traitor told the Persian King of the path over the mountains. Xerxes sent an army along this path, to attack the Greeks in the rear. They drove the Greek army that defended this path back, and descended into the pass behind Leonidas' men. When the Greeks in the pass saw this, many of them wanted to give up the fight. But Leonidas knew that if he could hold the pass long enough, more Greeks would come to fight against the invaders.

He said to the waverers, "(Those who wish to go, may go, but I and my countrymen think it dishonourable to turn our backs to the foe.)" The

*To flee from our enemy. English
To flee from our enemy*

Thespians said that they would stay with the Spartans. So there remained with Leonidas his own three hundred Spartans and the seven hundred brave Thespians. When day dawned, Leonidas did not wait. He knew that he and all his men must die, so they advanced upon the enemy. They drove the Persians like sheep before them, but the Persian captains whipped their men back into the battle, and one by one, gradually the Greeks were slain. Their spears broke, so they drew their swords, and made a last charge into the midst of their enemies. In this charge Leonidas, the brave Spartan King, fell. The two brothers of Xerxes, quarrelling for his corpse, fell dead upon his body, slain by Greek swords. At last the Greeks bore the body of their King to a mound; and then, like an island in a sea of enemies, they fought till their swords broke. Then they stabbed with their daggers and struck with their fists, till every Greek was killed.

But their lives were not spent in vain. The time gained enabled more Greeks to come, and they drove the Persians back again to their own country across the sea.

Grammar.

Gender.

He is a man. *She* is a woman. *It* is a table.

A human being is either a *he* or a *she*. A man is masculine and a woman is feminine. Similarly, a lion is masculine and a lioness is feminine. In Grammar, we say that a lion belongs to the **Masculine Gender**, a

lioness to the **Feminine Gender**. Nouns and pronouns that are neither masculine nor feminine are called **Neuter**.

Which Nouns are Masculine, which are Feminine, and which are Neuter in these sentences?

1. The horse galloped. Ram was on his back.
2. The mare was in the field. A lioness attacked her.
3. Leonidas was a king. We do not know who was his queen.

4. There is one peacock, and there are five peahens. These Nouns are in the Masculine Gender—

bull	prince
ram	master
boy	emperor
tiger	raja

Write equivalent Nouns in the Feminine Gender.

10.

PAGES FROM HISTORY : THE ROMANS.

Later than Greece, another nation became powerful in Europe. This nation grew up round the city of Rome.

Almost a century before the Buddha was born, the city of Rome was founded. This city quickly grew in power. The people in it, the Romans, were very practical people. They were great builders and stout fighters. They learnt that the way to be strong was to unite.

Have you ever heard the tale of the man and the bundle of sticks? It teaches the lesson of unity. There was once a young man who had a bundle of sticks... The sticks were all tied together. The

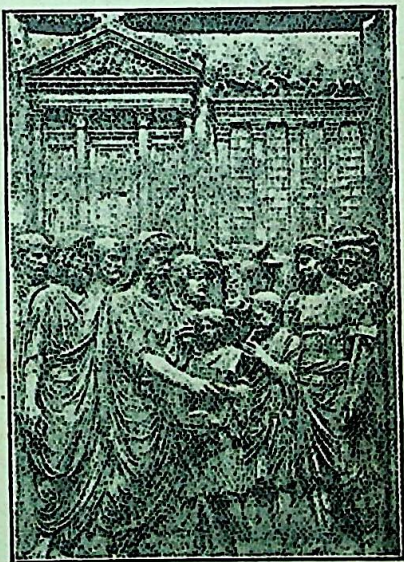
young man wanted to break the bundle in half, so he tried to break it across his knee. The bundle was too strong for him, and he put it down on the ground while he rested.

Just then an old man came along. He said to the young man, "Let me break the sticks for you."

He took the bundle, and undid it, and taking the sticks up one by one, he broke them across his knee.

The bundle of sticks, when united, could not be broken. They were too strong.

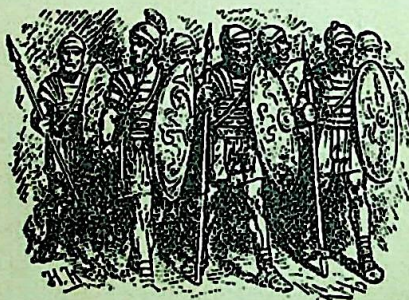
The Romans knew the truth of this fable. They drilled their soldiers to act together. They made good roads across their country, and united the country together.



ROMAN PATRICIANS (NOBLEMEN.)

In time, Rome became the most powerful city of the ancient world. The Romans conquered all the country on their side of the sea. Then they crossed over the sea, and invaded Greece, and because the Greeks would not unite, the Romans conquered them, and added Greece to the Roman empire.

You know how, if you make a house's foundations strong, and build the walls thick and good, the house will last a long time. In the same way



ROMAN SOLDIERS.

the Roman empire lasted a long while. It was built on strong foundations.

The Romans conquered far-away territories, but everything they did was thorough. The territories bene-

fited by Roman rule and were happy under it.

There is a fable how the city of Rome was founded. It is only a fable, and cannot really be true.

ROMULUS AND REMUS.

A Fable.

In olden times there was a prince named Aeneas (E-neé-as), and he lived in the famous city of Troy. When the Greeks took Troy, Aeneas fled. He fled across the sea to a land in the west, and he took with him his father Anchises (An-kis'-ees).

Aeneas took with him also many Trojans. They came to the land of the Latins, whose king was named Latinus. The Trojans and the Latins quarrelled and fought, and the Trojans were

victorious. Poor King Latinus was killed, and the Trojan hero, Aeneas, became King in his stead.

Aeneas' children ruled over their kingdom for three hundred years, son following father upon the throne. The name of their city was Alba.

At this time the King of Alba had a younger brother named Amulius, a fiery and ambitious youth, who wanted the kingdom for himself. Amulius rose in rebellion against his brother, and drove him from the throne, and became King of Alba in his stead.

Now the former King had a daughter named Rhea Silvia. Amulius thought, "If Rhea Silvia marries, she may have sons. She will tell her sons how I drove her father from the throne, and when they are grown up, they will rise against me and kill me. I will make Rhea Silvia go into a temple, and tend the sacred fire, and then she can never marry."

This is what Amulius did; he sent Rhea Silvia into a temple, and then he felt safe, for he knew that she could not marry any one.

But the god Mars loved Rhea Silvia, and, being a god, could marry whom he liked. So King Amulius' plans failed, and Rhea Silvia did have two sons. Then the King was very angry. He took the twins and placed them in a basket, and pushed the basket into the river Tiber. He thought that they would surely drown.

The Tiber was in flood at that time. The basket, which contained the twins, did not sink. It floated on the flooded fields. When the flood fell, and the water withdrew, the basket was left high and dry.

The two babies had no food to eat, and they began to cry aloud for their mother. An old mother wolf came down to the waterside to drink just then, and she heard the babies crying, and she went and gave them her milk. She kept the babies alive till a herdsman came and found them. This good herds-



HE PUSHED THE BASKET INTO THE RIVER.

man took the boy twins home, and called them his own sons, and he named them Romulus and Remus.

They grew up into tall, brave men, and lived among the herdsmen, and helped their foster-father to mind the herds. It chanced that the young men found out who was their grandfather. They learned

that they were the grandsons of the King of Alba. Then they were very angry with their uncle, King Amulius. They collected an army of herdsmen, and they went into the city of the King and slew him, and they put their grandfather, who was the rightful King, on the throne.

Then they set forth from Alba to build a new city for themselves. The herdsman showed them the place where they were found in the basket, and they determined that this place should be the site of their city. Which brother should lay the first stone, and be the founder of the city? They had to settle this question.

The place where the basket stranded was near some hills. One of the hills was named Mount Palatine and another was named Mount Aventine. One night Remus climbed up Mount Aventine, and Romulus climbed up Mount Palatine. They waited for some sign from the gods to show which brother was to found the new city.

At sunrise Remus saw six vultures in the sky; but Romulus saw twelve. So Romulus founded the city, and called it, after his own name, Rome. He began to build a wall. While he was building it, Remus jumped over the wall, to show his scorn for it. Romulus seized his sword and slew his brother, crying, "So let all perish who cross these walls."

This is the legend of how Romulus founded Rome, the city on seven hills. Rome, in later years, became the greatest city in the world. It still is one of the great cities of the world.

Third month - Examination first

. Grammar.

Relative Pronouns.

There is the horse *which* I rode.

The dog, *that* bit me, died.

The caterpillar, *which* I had, turned into a chrysalis.

The man, *whom* I met, knew me.

What kind of words are the words in italics? Do they stand for Nouns? If so, what part of speech are they?

Are they the same as the Pronouns I, you, we, and they? No. Notice one other thing. These Pronouns are always next to the Nouns for which they stand. The horse *which* I rode. "Which" stands for horse, and is next to it.

These Pronouns in Grammar are called **Relative Pronouns**.

Which are the Relative Pronouns in these sentences:—

1. The Romans, who lived in Italy, were a great people.
2. A young man, who had a bundle of sticks, tried to break them.
3. Here are the sticks which the old man broke.
4. This is the goose that laid the golden eggs.

Put relative Pronouns in these blank spaces:—

1. This is the cow — gives us milk.
2. The Romans conquered the Greeks, — would not unite.
3. Who was Romulus? Was he the man — killed his brother?
4. Romulus was the man of — we have read.
5. What was the city — he built?
6. Calcutta is the city — I live in.

Pick out some Relative Pronouns in your last Reading Lesson. Pick out some Conjunctions.

L. R. 11.

KING GEORGE'S VISIT TO INDIA.

There is no life so manly, and so healthy, as a life at sea. When King George was a prince, he went to sea. The prince went on board the good ship *Bacchante*, one of His Majesty's ships of war.

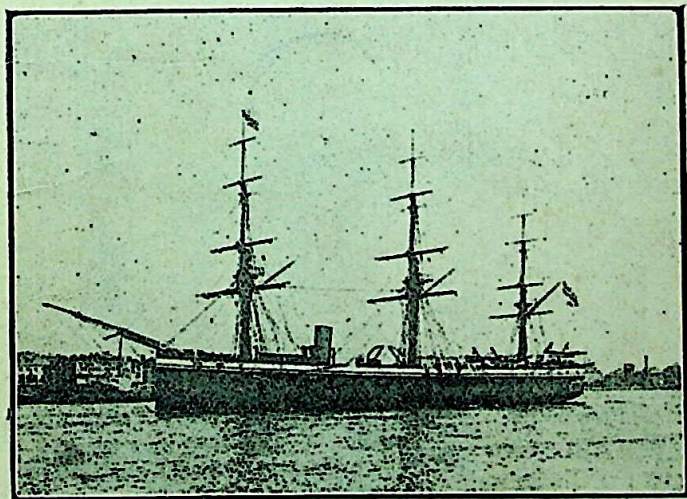


Photo: G. West & Son.

H.M.S. BACCHANTE LEAVING ENGLAND WITH THE KING.

He was a junior officer on board the ship, and did his share of the work like the other officers.

H. M. S. *Bacchante* sailed round the world. She came to India, she went to Australasia, she went to Canada, and many other places. By this means

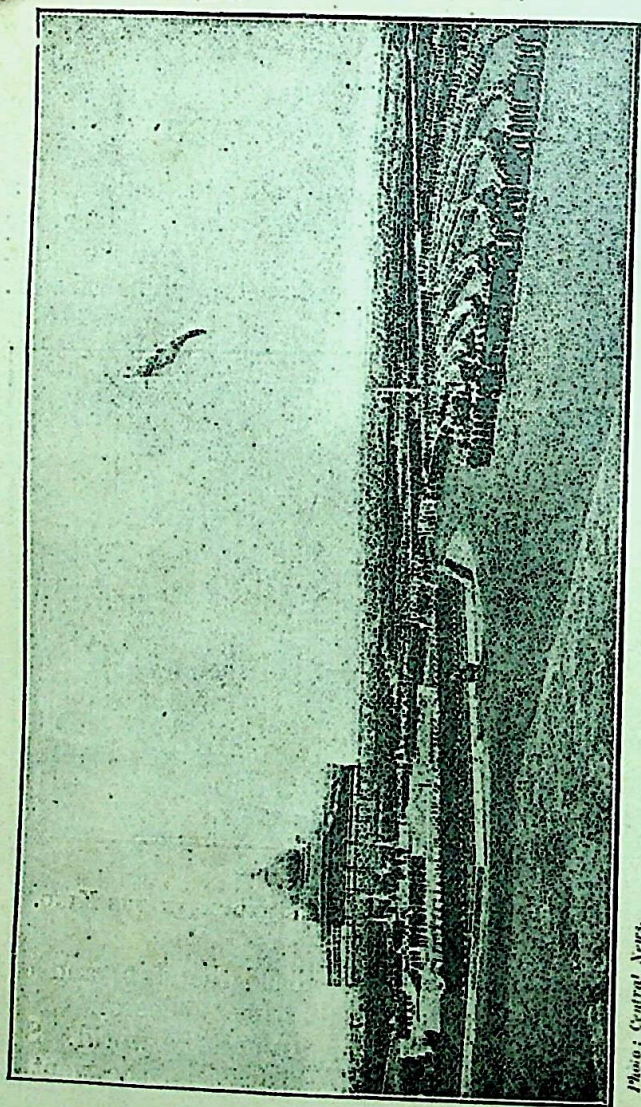


Photo: Central News.

TROOPS ARRANGED FOR DURBAR.

the prince saw all the wide dominions which he would some day rule over. He came and saw India, and when he sailed away to other lands, and then returned to England, he still remembered India. When King Edward died, King George became King of England and Emperor of India. As soon as he was crowned in London, and had taken into his hands the reins of government, he came to India. His far-away dominions were as much in his thoughts as England herself. He made it known that he would hold a great Durbar in the city of Delhi.

All the kings and princes of India, and millions of his subjects flocked to Delhi. All who could made their way there. For weeks the trains were loaded with people. They came from the east and the west, from the north and the south, all bound for the same destination, the city of Delhi, to hear the Emperor's proclamation to his people.

And at last the day arrived. The Emperor sat on a throne in the centre of the vast concourse. The Queen was by his side. A great army of soldiers kept order in the crowd, and lined the streets. The great princes of India in their national court robes bowed before the Emperor and Empress. And then the trumpeters blew their trumpets, and the Delhi herald read aloud the proclamation. He proclaimed that King George had succeeded to his father's throne as King of England and Emperor of India and the Dominions beyond the Seas. To mark his visit to his Indian dominions the King gave a sum of money to education and he proclaimed that Delhi henceforth was to be the capital of India.

D

gr
yes
 (A hush fell upon the assembled people while the herald read this proclamation,] and then a great wave of loyalty and affection swept over the multitude. Soldiers, princes, and people caught the enthusiasm. Never was there such a demonstration of loyalty. [Never did a King of India find his way

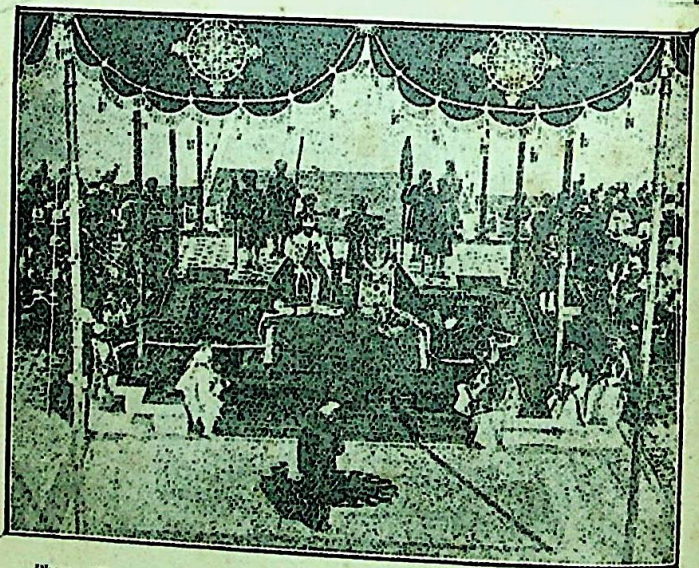


Photo: Illustrations Bureau.

THE NIZAM OF HYDERABAD AND KING AND QUEEN.

wind the hearts
 more surely to the people's hearts. We will not follow the Emperor's progress through India. It gave India a chance to show her loyalty, and she showed it to the full. The King and Queen returned to England, happy because their Indian people were so loyal, and the people of India rejoiced that their King-Emperor had come to see them in person.

Grammar.

Interrogative Pronouns.

Who are you? *What* am I, a tailor or a sailor?

What part of speech are *who* and *what*? They are Pronouns. We call these pronouns, **Interrogative Pronouns**. They are not Relative Pronouns. They do not follow a word to which they relate. (To interrogate is to ask a question.)

Fill in Interrogative Pronouns in these sentences:—

1. — is the boy in the flannel suit?
2. — do you want?
3. — was the founder of Calcutta?
4. — was the founder of Rome?
5. — is your age?

What Case are the Pronouns in in these sentences?—

1. Whose books are these? To whom do they belong?

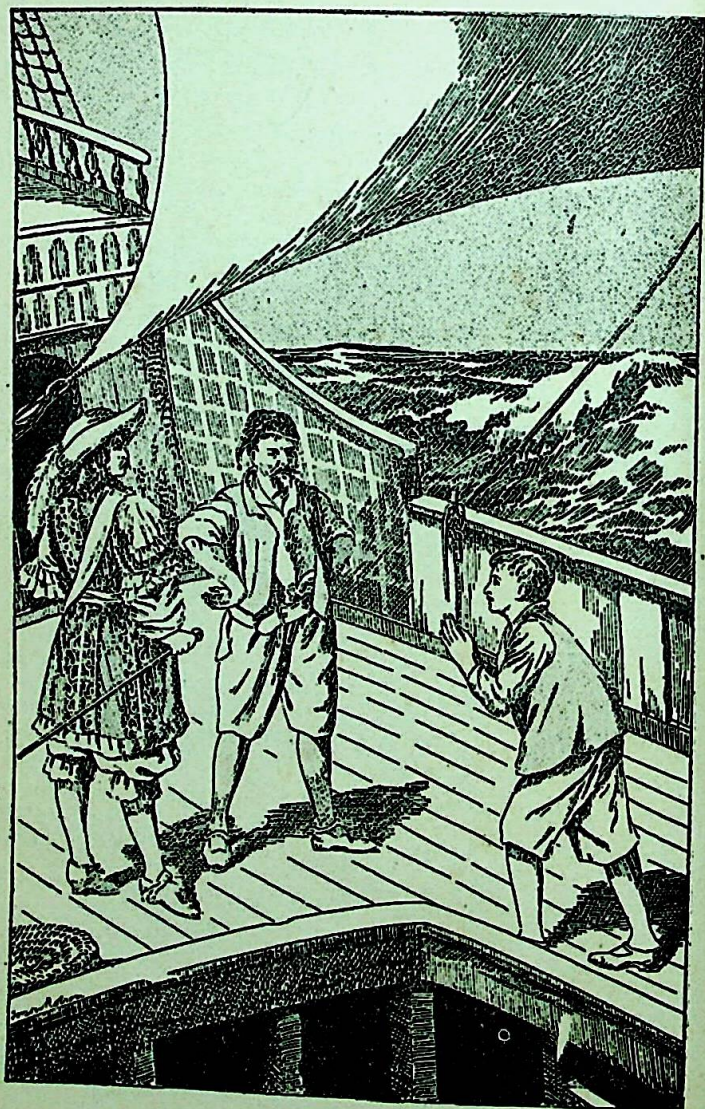
2. They are his books. They belong to him.

*Who was Nicholas? How could he see
Compass? 12.*

A BOY AT THE COURT OF THE MOGHUL.

I.

There was once a youth named Niccolao Manucci (or as we should call him, Nicholas Manucci), who lived in Venice. At that time, Venice was one of the largest seaports in the



NICHOLAS BEGS THE CAPTAIN TO GIVE HIM SOME FOOD.

world. Nicholas saw the sailing ships come in from foreign countries, laden with spices, rich cloths and jewels. He saw them sail out again, bound for foreign countries. How he longed to be going too!

At last, when he was fourteen or fifteen years old, he made up his mind to go a voyage. He hid himself upon a vessel that was just ready to sail away to foreign countries.

The ship had no sooner left port than a storm arose. Nicholas, hidden in the hold of the ship, was very seasick. The air down below was hot and close, and he felt very miserable. But when the storm went down, he began to feel hungry. At last he became so hungry that he climbed up on to the deck, and begged the captain to give him some food. The captain was kind to him, and bade the sailors be good to him.

On board this vessel there was an English gentleman. He was a friend of King Charles II, who had just been driven out of England by Oliver Cromwell. He was going to Turkey, then to Persia, and last of all to India. He offered to take Nicholas with him, and the boy gladly agreed to go. The Englishman was King Charles' ambassador.

A BOY AT THE COURT OF THE MOGHUL.

II.

Nicholas went with his master to Persia, and then to India. They landed at the busy port of Surat, the largest port of India in those days.

From Surat they set off for Delhi, but, before they reached the capital, the ambassador died.

Nicholas took his master's goods with him towards Delhi, where the Emperor Shah Jahan was. [Before he got there, he met with an adventure]

Two men came up to him. One of these was the master of the Emperor's artillery.

These two men said to Nicholas, "We have come to take away the ambassador's property. As he is dead, the property belongs to the King."

"Where is the King's order?" asked Nicholas.

In reply they laughed, and said, "Who are you?"

"I am the ambassador's servant," replied Nicholas. "I am in charge of my master's property, and will not let it go."

"It is the King's property," said the men, and they ordered their servants to put seals on all the articles.

✓ [Nicholas would not abandon the property.] He set out with the two thieves, and rode with them to Delhi. ✓ [They showed him no civility.] He begged them to give up to him his own goods which were with the ambassador's, two muskets, four pistols and his clothes. They scoffed at him, and said, "Be quiet and say no more, or we will take your horse and sword away also."

In three days they reached Delhi, and the men put the goods in a *sarai* and put seals on the doors. Then they told Nicholas to go about his business.

"Give up the goods to me," said Nicholas. "You are stealing them for yourselves. The

King's goods would not be locked up in a common sarai."

The two men made no reply, but walked away laughing, much pleased with themselves.

Nicholas then went to a room in the same sarai, and found out the names of the men who had robbed him.

Word Practice.

I am so tall that I can touch the ceiling.

Fill in words to make sense in these sentences:—

1. He is — small — he can get into the box.
2. He is — sensible — I trust him to do my work.
3. The dog is — bad tempered — I dare not go near him.
4. The horse is — tall — he cannot get into the stable.
5. The horse is such a size — he cannot get into the stable.

Either you or I must go.

Neither you nor I must go.

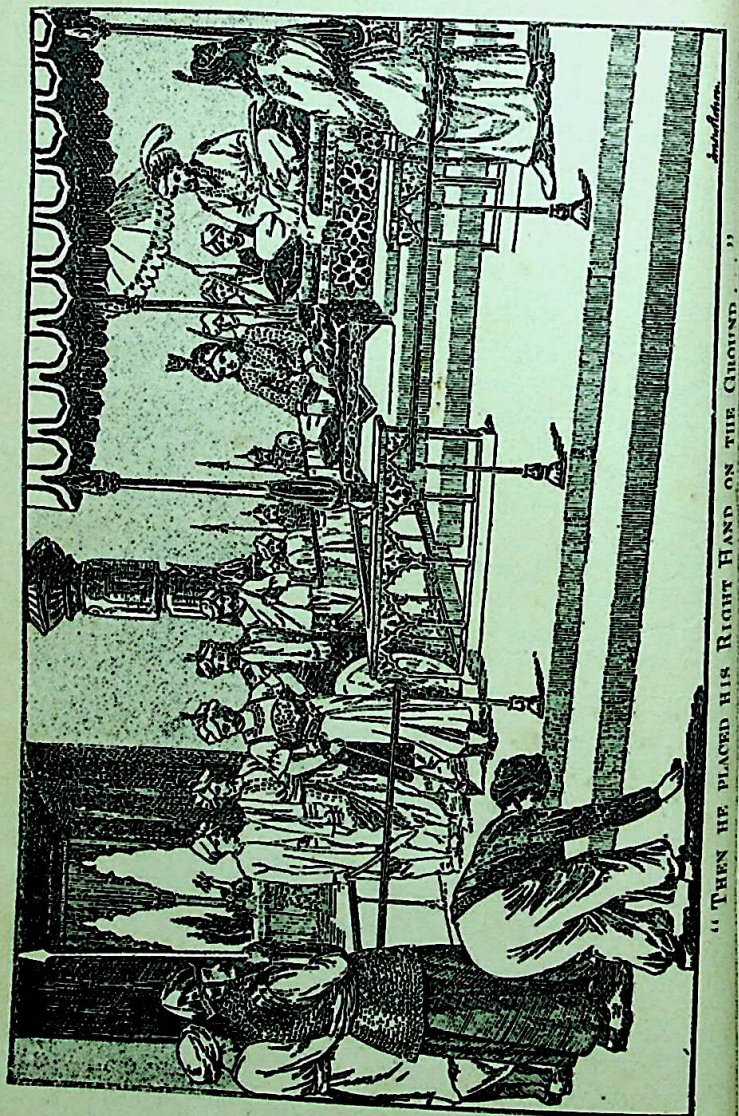
Fill in words in these sentences, to make sense:—

1. He is either very ill — very lazy.
2. He is neither ill — lazy.
3. Neither Ram — Govind is getting the English prize. Either Bijoy — Jotish will get it.

A BOY AT THE COURT OF THE MOGHUL.

III.

Nicholas knew the Persian language, which was the Court language spoken at Delhi in those days. Although he was a stranger in a strange city, he



" THEN HE PLACED HIS RIGHT HAND ON THE GROUND "

Illustration

resolved to try and obtain possession of his goods. He went to the Emperor's *wazir*, and told him what had happened.

The *wazir* was kind to Nicholas and told him to sit down opposite to him, next to one of his own sons. Then he asked him if he knew how to bow before the King.

Nicholas knew, so he rose to his feet, and bent his body very low, till his head was nearly touching the ground. Then he placed his right hand on the ground palm upwards, and lifted it to his head and stood up straight. He did this three times.

The *wazir* was delighted. This stranger knew the customs of the Moghul court as if he had lived there all his life. He took Nicholas to the King's audience chamber.

Nicholas dressed himself like a Turk. He wore a turban of red velvet bound with blue ribbon. His coat and baggy trousers were of red satin, and he wore a red waist belt on which flowers of gold thread were sewn.

"Why do you not dress yourself like a Moghul?" asked the *wazir*.

"I have just come from Turkey," replied Nicholas, "and this is the dress that I wore there."

The *wazir* led Nicholas to the King's audience chamber. The King, Shah Jahan, had already seated himself on the throne. The *wazir* told two men to present Nicholas to the King, while he was talking to him. The boy stood some distance away, and waited for the King to take notice of him.

The *wazir* walked to the silver railing round the throne, there he made one bow. He advanced

closer to the golden railing and made three bows, and then he began to speak to the King. After a few words he pointed in Nicholas' direction. The King also looked towards Nicholas, and the boy at once began to bow. Nothing more happened. The wazir went on talking to the King, but Nicholas could not hear what he said. Every one stood in the King's presence except one man. This was Prince Dara, who sat on a low throne at the side of the King. Pages stood behind, holding the royal umbrella, a sword, a chourie, betel and spittoon. The King's throne was set with all sorts of precious stones, and flowers in enamel and gold. Upon it was a mattress and five cushions. Inside the gold railing, which was quite close to the throne, no one except the King's sons could go.

Outside the gold railing, there was a silver railing. The wazir, the chief ministers, and the highest omrahs could go inside the silver railing. Round the throne, in their proper places, were the court officials. The higher ones bore gold maces, the others silver maces. A canopy was held up above the King's throne by four golden pillars. At the rear of the chamber were the musicians, who played when the King entered. The King's throne was high, the space within the golden railing was a few steps lower, the space within the silver railing was lower still.

The roof of the hall was supported by twenty decorated pillars. It was crowded with people. What surprised Nicholas was the silence. Officials with gold and silver sticks kept order, and all was done in silence.

Nicholas received permission to go, and went with two officers to the *sarai*. There the seals were broken, and the property was taken away.

The next morning two servants came and took him to the *wazir*. He bowed to the *wazir*, who received him kindly. Then the *wazir* pointed to two men in iron fetters in the corner of the room. "Can you identify those men?" he asked. Nicholas turned round and saw the two men who had taken his goods. They were loaded with iron fetters and chains.

(Asking leave, he approached the men, and said, "You took what was not yours, but I bear you no ill will. You scoffed at me, but I shall exert myself in your favour.") *advantage*

Nicholas afterwards won the favour of Prince Dara, and was able to obtain pardon for the two men, who had behaved so badly to him. They, in turn, were much ashamed of their conduct, and from that time became honest men.

Grammar.

The Verb agrees with its Subject.

Notice the verb "write" in these sentences:—

I *write* letters to my father. He also *writes* letters to me. You *write* letters to your father. My brother and I live together. We *write* letters to our father and mother. They also *write* letters to us. You two boys also *write* letters to your parents.

Take out the verb "write" from these sentences, and write them down thus:—

I *write* letters.
You *write* letters.
He *writes* letters.

We *write* letters.
You *write* letters.
They *write* letters.

Do you notice, in the Third Person Singular, how the verb changes? *The Verb always agrees with its Subject.*

Fill in the verb read in the following spaces:—

I — a book.

We — a book.

You — a book.

You — a book.

He — a book.

They — a book.

I — books.

We — books.

You — books.

You — books.

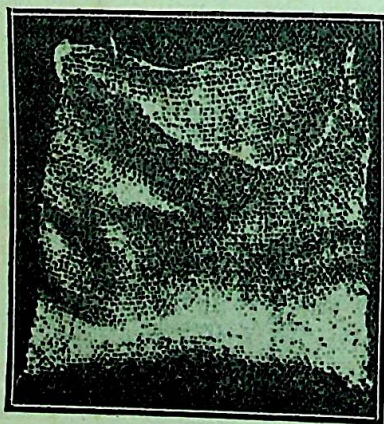
He — books.

They — books.

13.

JUTE.

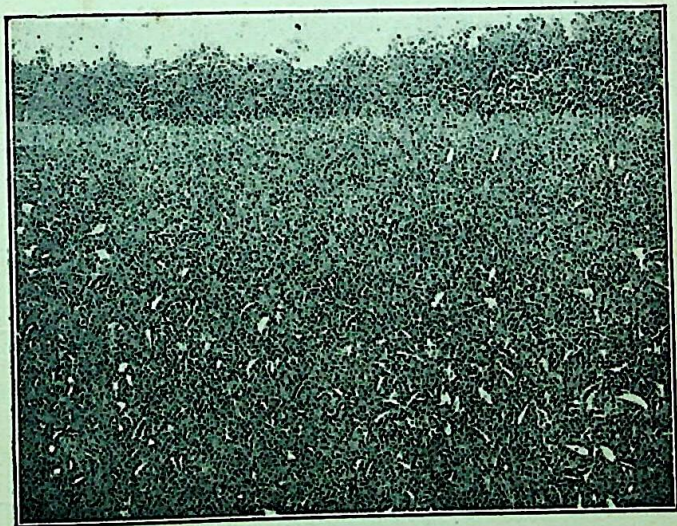
If you buy a maund of corn, it comes in a coarse bag, or sack. The stuff of which the sack is made is



A BAG MADE OF JUTE.

called sacking. If you buy half a maund of charcoal, it comes in a sack. But if you buy a seer of flour, it comes in a fine cotton bag. Flour is a powder; it would leak through a sack. There are uses for both cotton bags and sacks. What is sacking made of? What plant gives such a coarse, strong fibre? It is the jute plant, that grows in Bengal.

During the rains, the plants stand in water. The roots are hungry roots. The water dissolves matter in the soil, and the roots drink it up. The plants grow very quickly. In their stems are strong, coarse fibres. When the jute is full grown, it is cut, and the fibre is taken out of the stalks. It is dried and pressed, and taken to the mills. The



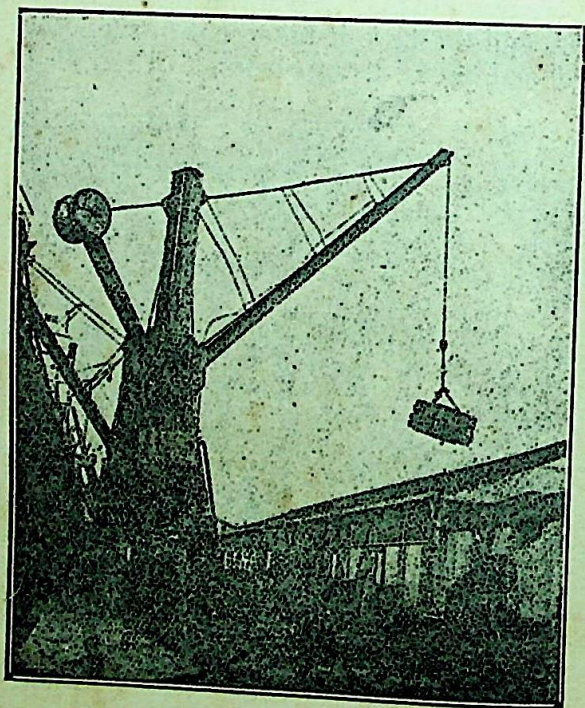
A FIELD OF JUTE.

great machines in the mills set to work on the jute fibres. Furnaces heat the steam which drives the engines and turns the machinery. The jute goes into the mill a fibre, and comes out a woven cloth. Ships, boats, and railway trucks are standing ready to take the jute cloth away.

A great deal of the jute fibre goes to Dundee in

Scotland. There, mills, like the Calcutta mills, also weave the fibre into cloth.

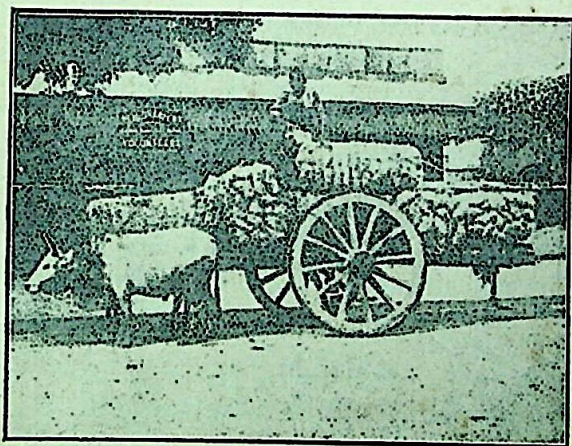
Every man must do something to earn a living. He must make something and sell it, or earn a salary



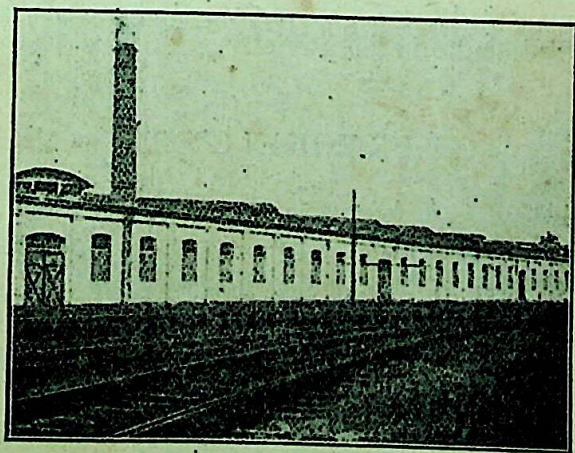
JUTE GOING ON BOARD SHIP.

by using his knowledge. There are many ways of earning a living.

The jute industry supplies many men with a living. The men who grow the jute, those who carry it to the mills, those who look after the



JUTE GOING TO THE MILL.



A JUTE MILL.

machines, those who drive the engines, those who take the sacking away, the men on the railways, the sailors on the ships, the bullock-cart men, all these men earn their living from the jute industry.

Then the furnaces require coal. Some one must dig the coal from the earth, and railways and carts must carry it to the mills. Some one must make the railway lines and the engines. Some one must build the mills. Some one must manufacture the weaving machinery. In a hundred ways the jute industry gives work to men and provides them with a living.

We have said nothing of the army of clerks who keep the accounts, and write letters in the offices of the mills, the railways, and the shipping offices, or the men who buy and sell jute, the brokers.

We have said enough to show how important to India great industries are. Large cities quickly grow up round them. Bombay is the cotton city in India. Calcutta is the jute city.

OTHER INDIAN CROPS.

Machine industries are not the only industries that employ men. The largest industry in India is agriculture.

Agriculture is not concentrated in mills. It is spread over the whole country. The men who till the land must live near their work, so they live in small towns and villages all over the country-side. The size of the agricultural industry is not apparent because it is spread over so wide an area. But it is

by far the most important industry in India at the present time. The growing of jute and cotton is agriculture. But jute and cotton are only two out of many crops. There are rice, oil seeds, and wheat. There are tea, coffee, and coco-nuts. There are coffee, rubber, and spices. Besides plants, men rear horses and cows and sheep on the land. All these things together make up the great industry of agriculture.

Every part of India has its own crops, winter and summer crops. Tens of millions of people earn their living by cultivating the land. And because crops will not grow without rain, the monsoon is the most important event that occurs in India each year.

Composition.

What crops are grown in your neighbourhood? Describe when the fields are ploughed, when the seed is sown, when the crop is cut, and where it goes.

Grammar.

Transitive and Intransitive Verbs.

Ram grows.

Ram grows tea.

Which in the above two sentences has an Object? Which is the Subject of each sentence? In the first sentence the Verb has only a Subject; in the second sentence the Verb has a Subject and an Object.

Which Verbs in the following sentences have Subjects and Objects?

1. Water floods the fields. 2. Jute is growing in the fields. 3. The rain is falling. 4. It is filling the rivers. 5. The rivers are overflowing. 6. The floods are destroying the jute.

Verbs which have only a Subject are called **Intransitive Verbs**. Those that have both Subject and Object are called **Transitive Verbs**.

Intransitive Verb.

Transitive Verb.

Ram $\xrightarrow{\text{speaks}}$

Ram $\xrightarrow{\text{breaks}}$ a window

Note.—The Verb “to be” is always Intransitive. In the sentence “I am a boy,” “I” and “a boy” are the same person. If it were, “I hit a boy,” the Verb would be Transitive. The action would be carried from me to boy. In “I am a boy” there is no Object to the Verb. In the same way, “He is a man,” “Those birds are peacocks,” the Verb has no Object.

Fill in Intransitive Verbs in these sentences:—

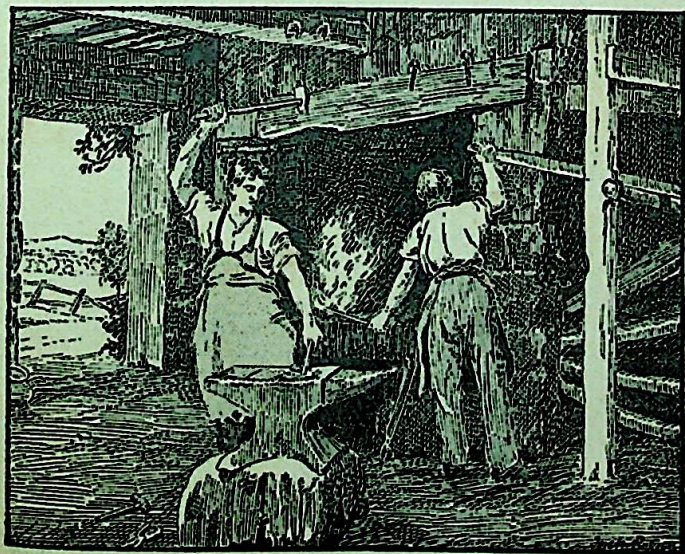
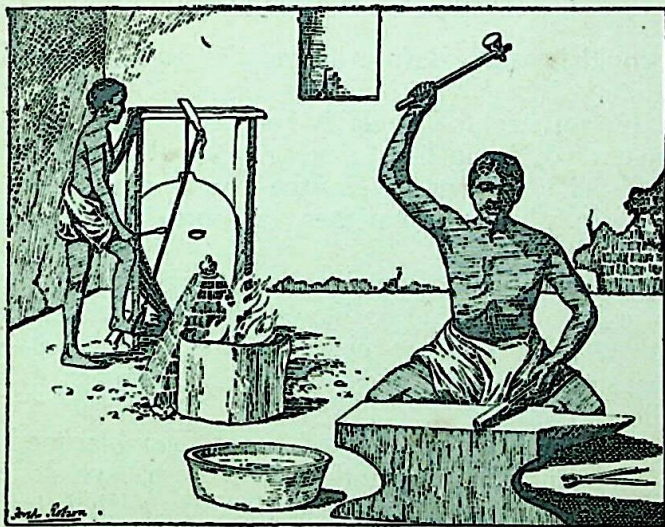
1. I — a boy.
2. He — a man.
3. Our school — at 4 o'clock.
4. Rama — a king.
5. He — into the forest.

Fill in Transitive Verbs in these sentences:—

1. I — a boy.
2. The bull — a man.
3. The farmer — jute.
4. The schoolboy — a fig.
5. The hen — an egg.

Composition Lessons.

What work does the blacksmith do? He makes horse-shoes. Does he make any other things? Yes, he does. Name some of the things that the blacksmith makes. If you gave a blacksmith a piece of iron, and said, “Make me a horse-shoe,” how would he shape the iron into a shoe? Iron is a hard metal. The blacksmith has a heavy hammer, called a sledge hammer. If he hit the iron with the sledge hammer



it would break. Before hitting the iron, the smith softens it.

If you heat a candle it becomes soft. In the same way, if you heat a piece of iron, it becomes soft. The blacksmith heats the iron till it is red-hot and soft. Then he hammers it into shape, and makes the shoe.

To heat the iron quickly, he requires a hot flame. To make a hot flame he blows the burning charcoal with a bellows. The piece of iron on which the blacksmith puts the red-hot iron, to hammer it, is called an anvil.

Compare the pictures of the Indian blacksmith and the English blacksmith. They both have sledges, hammers, and anvils, fires, and bellows. Their tools are the same. The only difference is that the English blacksmith stands up to work, while the Indian blacksmith squats. The fire and bellows are not quite the same, but they do exactly the same work. The work is the same, it is only the manner of doing it that is different.

Write a description of a blacksmith's shop, the smith himself (if he is strong or not), his tools, and the work he does.

14.

THE VILLAGE BLACKSMITH.

Under a spreading chestnut-tree

The village smithy stands;

The smith, a mighty man is he,

With large and sinewy hands;

And the muscles of his brawny arms

Are strong as iron bands.

His hair is crisp, and black, and long,
His face is like the tan;
His brow is wet with honest sweat,
He earns whate'er he can,
And looks the whole world in the face,
For he owes not any man.

Week in, week out, from morn till night,
You can hear his bellows blow;
You can hear him swing his heavy sledge,
With measured beat and slow,
Like a sexton ringing the village bell,
When the evening sun is low.

And children coming home from school
Look in at the open door;
They love to see the flaming forge,
And hear the bellows roar,
And catch the burning sparks, that fly
Like chaff from a threshing floor.

Toiling—rejoicing—sorrowing,
Onward through life he goes;
Each morning sees some task begun,
Each evening sees its close;
Something attempted, something done,
Has earned a night's repose.

Thanks, thanks to thee, my worthy friend,
For the lesson thou hast taught!
Thus at the flaming forge of life
Our fortunes must be wrought;
Thus on its sounding anvil shaped
Each burning deed and thought.

H. W. LONGFELLOW.

15.

NEVER LIVE IN A KINGDOM OF THE
TUGHLAKS!

There once was a kingdom named Punganur. A very stupid King ruled over it. And because the King could not understand or appreciate clever men, he had no clever men around him. His ministers and officers were as stupid as he was.

In Punganur there lived a merchant who had lost nearly all his money. His property consisted of one large house.

One day the wall of this merchant's house fell in. So the merchant called some coolies and made a bargain with them. He had very little money, so he told the coolies to fill in the wall with wet mud. That night a thief came past the house. "Ha!" said he, "this wall is newly made, and is quite wet. I will break into the house."

He made a hole in the wall, and was in the act of crawling through, when the soft mud fell on top of him and killed him. The next morning the thief's friend went in search of him. He went down street after street, and at last came to the broken wall. Sticking out of the mud were his friend's legs. "Alas! alas!" he exclaimed, "my poor friend! The owner of this house has killed you. I will go and tell the King. I will see that justice is done."

He went to the King and said, "Your majesty, a merchant in this town has killed my friend. He built a soft wall in his house, and when my friend

pushed his head through the wall, it fell on him. Justice, your Majesty!"

"Bring hither the merchant!" roared the King. So gaolers went off, carrying heavy chains, and they dragged the wretched merchant before the King.

"O merchant," said the King, "you have caused the death of a man. You built a wall of soft mud, and it fell upon him and killed him. You know the punishment for murder. A sharp stake shall be thrust through your body. Before a man was executed, my poor father used to say, 'Have you anything to say for yourself?' I do the same. I ask you now, Why did you kill this man?"

The merchant knew the King, and saw a way of escaping from punishment. "Your Majesty," he said, "it is true that my wall fell upon this poor fellow, but I am not to blame; the coolie who made the wall is to blame." *on the wall*

"Bring hither the coolie," bellowed the stupid King.

The coolie was dragged into the King's presence, and accused of killing a man. He was a clever coolie, and said, "The blame was not mine, your Majesty. My pot, which held the water, had too large a mouth. Too much water fell on the mud, and made it too soft. The potter who made the pot is to blame; not I."

"Bring hither the potter," said the King. So the potter was brought, and charged with killing the man. The potter was a kind-hearted, slow-witted man. He could think of no excuse. So he was taken out to be impaled on the stake.

To be put to death

In the street were two vagabonds. They were friends of the potter, who had been kind to them. They saw him being taken to the stake. "Let us save him," said they.

So one of them rushed towards the gaolers, crying, "Let the potter go. I want to take his place."



"STAND BACK! I WANT TO TAKE THE POTTER'S PLACE."

The other rushed after him, and cried, "Stand back! Stand back! I want to take the potter's place."

"I spoke first," said the first rogue, pushing the other back.

"What is this? What is this?" roared the King.

"These men want to take the potter's place, and be impaled," said the gaolers.

"Whoever heard of such a thing? The men must be mad!" said the King. "Why do you want to be impaled?" he asked the rogues.

"Does not your Majesty know?" said the first rogue. "The man who is impaled to-day will be reborn King of Punganur."

"No one but me shall be King of this kingdom," cried the King. So saying, he rose and thrust the stake through his own body. His stupid ministers applauded the King's act. Was there ever such folly! Wherefore it is said, "Never live in a kingdom of the Tughlaks."

Composition.

Close your books, and write the story in your own words.

16.

HOW A TRADING STATION GREW INTO A GREAT CITY.

The Story of Calcutta.

Calcutta is a fine city. A stranger would never guess how young a city it was. If you go to Delhi, there you see a fine city. But Delhi ought to be a fine city. It has been a city for at least two thousand years. Calcutta was founded only in the reign of Aurungzeb, little more than two centuries ago.

The founder of Calcutta was a bluff merchant named Job Charnock. He was a servant of the

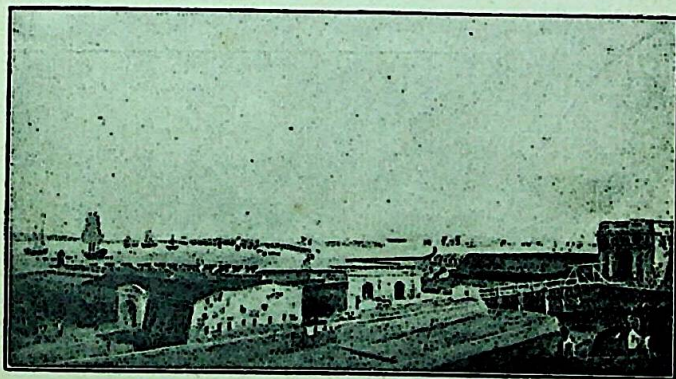
East India Company. Aurungzeb granted him a plot of land on which to build a warehouse. The plot he chose was at Satanati, a little village on the Hughli. There he built his warehouse, and stocked it with goods, which English ships brought from England. Indian merchants came to buy the goods from this warehouse. They established agencies



CALCUTTA IN EARLY DAYS.

near by to buy the goods, while the merchants themselves sold them in their own towns and villages. Boatmen took the goods up the river. Bullock carts took them where boats could not go. These cart and boat owners built dwellings round the English warehouse. Very soon a little town was established. As the business grew, as larger ships and more

cargo came to Satanati, so the town grew. More men were required to carry and sell the goods. Merchants from far-off towns now came and bought at Satanati. It soon became quite an important place. Where men can earn a living, there they settle, and rear families, and so towns grow up. That is how Calcutta grew. It was a busy trading place. If trade had not grown, the town would not have grown. But England could supply plenty of



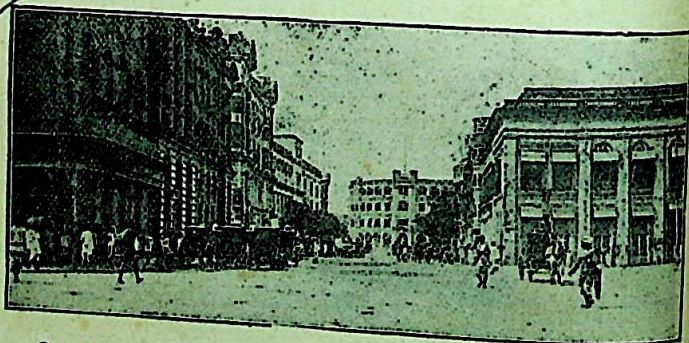
OLD FORT WILLIAM.

goods, and India wanted them, and Satanati grew large and flourished.

For many years, Calcutta, as it came to be called, remained purely a trading station. But in those warlike days, if a man had property, he had to be able to defend it. So the merchants of Calcutta built a fort, and armed it with guns. The first fort has disappeared long ago. It was round about where Clive Street is now, and one side of it touched the river.

Calcutta was a sea-port. Ships lay off the fort and landed their goods by means of boats. Bullock carts were ready at the water-side. Creaking and groaning, they carried the goods along the dusty road into the fort. There were no good roads in those days. In time, wharves were built, and the ships came alongside, and unloaded their goods on them. But this brings us to more recent days.

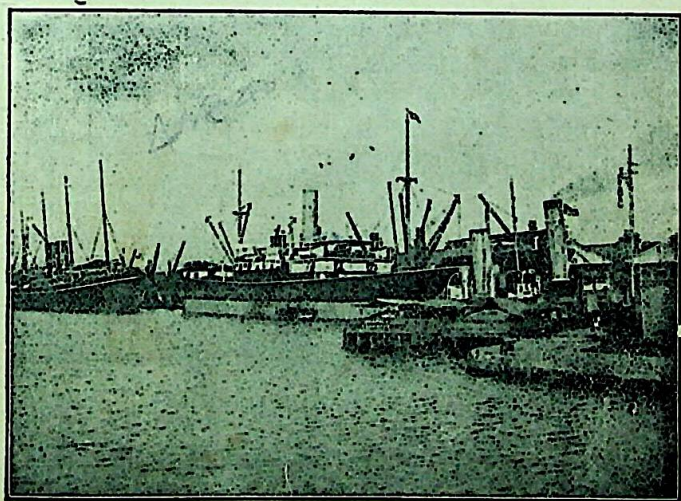
When steamships were invented, the trade of Calcutta increased by leaps and bounds, for they



CLIVE STREET, WHERE OLD FORT WILLIAM USED TO BE, carried much more cargo than the sailing ships. They came much quicker, too. They made two voyages while the sailing ships were making only one.

Another great help to trade was the railway. When it was opened, goods were carried far into the interior. Trains went seven or eight times as quickly as boats or carts. They took the goods, and quickly returned for more. As the railways spread, so more people bought the goods. Calcutta has never halted or gone back. It has

gone ahead steadily. Generations and generations of merchants have become prosperous, carrying on the trade. So far, we have only dealt with the *import* trade. We have said nothing about the *export* trade. The merchants who imported and sold English goods in India, also exported Indian goods to England. The ships not only brought cargoes, they took cargoes away with them.



THE DOCKS AT CALCUTTA.

In modern times, the jute and tea industries have sprung up, the jute mills make jute cloths and sacking, the tea-estates grow tea. They manufacture thousands of tons of goods, and these all go through the city of Calcutta. Thousands of acres of land annually grow crops of rice, sugarcane, and oil seeds. Thousands of acres grow jute to feed the

hungry mills. Coal mines yield coal, which drives the mills, the ships, and the railways. All these industries supply work and require workers.

We speak of the volume of trade. Trade is, indeed, like some mighty river, that grows bigger and bigger as it flows on. Calcutta city is the direct consequence of trade. Two hundred years ago it was a village of huts. Now it is one of the largest cities in the world. And the same may be said of both Bombay and Madras, the western and southern capitals of India.

London, of which we shall read in another lesson, grew much as Calcutta did. But London is an old city, not a new city like Calcutta. It is about six times as large as Calcutta or Bombay.

Composition. *second exercise*

Write an account of the founding and growth of Calcutta.

Grammar.

Present and Past Tenses.

1. The Viceroy *lives* at Delhi.
2. Aurungzeb *lived* at Delhi.

The first sentence tells us about to-day, the present time. The second sentence tells us about the past. How do we know this? What difference is there in the two sentences? Every one knows that Aurungzeb is dead, and the Viceroy is alive; but apart from that, what difference is there? Look at the verbs. Are they the same in each sentence? No. The verbs are different.

In the first sentence, the verb "lives" is in the present time. We say, in Grammar, it is in the **Present Tense**. In the second sentence, "lived" is in the past

time. We say that the verb "lived" is in the **Past Tense**.

Which Verbs in these sentences are in the Present Tense, and which are in the Past Tense?

1. The Hughli flows past Calcutta. 2. A bird flew over the Hughli. 3. Crocodiles sleep on the Ganges' banks. 4. A beggar slept by the river side. 5. The horse leaps over the stream. 6. The horse leaped over the stream.

Change these Verbs, in the Present Tense, to the Past Tense:—

1. The monsoon comes in June. 2. The cold weather begins in November. 3. The train goes to Calcutta. 4. There are ten motor-cars in the street. 5. A horse is on the ground. 6. Gopal jumps on Govind's back.

17.

TWO ORIENTAL SCHOLARS.

A little more than a century ago, a great Sanskrit scholar made a discovery. He was in Bengal at the time. There he heard of some Sanskrit works that few people knew of. They were called Natakas. He made inquiries, and at last found one of these manuscripts. Its name was "Sakuntala." It was a play. The scholar's name was Sir William Jones.

Nowadays every one knows of "Sakuntala," the greatest play by the greatest of Indian poets, Kalidasa. But, at that time, the Sanskrit dramatists were not known. Sir William Jones translated the play into English, and every one liked it so

much that more and more people began to study Sanskrit.

One of the greatest of later Sanskrit scholars was Horace Hayman Wilson. He was the Pro



HORACE HAYMAN WILSON.

fessor of Sanskrit at Oxford University. Professor Wilson was a poet as well as a scholar.

He spent the greater part of his life in reading Sanskrit, and he translated many of the best

Sanskrit plays into English. Being a poet himself, he could appreciate the beauty of Sanskrit poetry, and could reproduce it in his translations. "Malati and Madhava" is one of the plays that he translated. It was written by the Sanskrit poet Bhavabhuti, who lived in King Harsha's reign.

Here is a passage from the play. Malati and Madhava, who love each other dearly, are in a public garden with a kind priestess. They are very happy to be together. Suddenly a dreadful noise is heard.

"What ho! Beware! In youthful strength and sport,

The tiger, in the temple's porch confined,
Has burst his iron cage. He roams at large
With tail high waving like a banner, vast
And strong limbed, he stalks among the groves.
Now, in the midst of mangled forms he stands,
One paw, upraised like pond'rous thunderbolt,
Descends and tears the quivering flesh, his maw
Wide as a cave engulfs, or grinds
The cracking bones with hard, sharp pointed
teeth;

From his deep throat he roars aloud in thunder,
And men and beasts fly trembling from the echo;
Begrimed with blood and dust, insatiate,
He follows fast, and plies death dealing talons.
Look to your lives as best ye may. Avoid him!"

[Slightly adapted.]

Grammar.

Auxiliary Verbs.

The sun is sinking.

Is this a complete sentence? Has it a meaning? Yes, it has. It calls up a complete picture to our minds:—the sun is sinking.

The sun is.

Is this a complete sentence? Has it a meaning? No, it has no meaning; it is incomplete.

Similarly, The boy has—

The horse will—

The tiger can—

If we add a word, they will make good sense.

The boy has gone.

The horse will kick.

The tiger can kill a man.

The Verbs *is*, *has*, *will* and *can* are always followed by something else to make sense. They *help* to make sense. In Grammar they are called **Auxiliary Verbs**. There are other Auxiliary Verbs besides these four.

Add words to the Auxiliary Verbs in these sentences to make sense.

1. Ram is —.
2. The bird has —.
3. All fishes can — in water.
4. The trees are —.
5. I do not — meat.
6. Will you — with us?
7. I must not —.
8. Yes, you may —.

If we wish to speak of something that will happen to-morrow, make use of the Auxiliary Verb “shall” or “will.”

Read these sentences:—

1. I go to school.
2. I come from Calcutta.

Now write them as if they were about to-morrow.

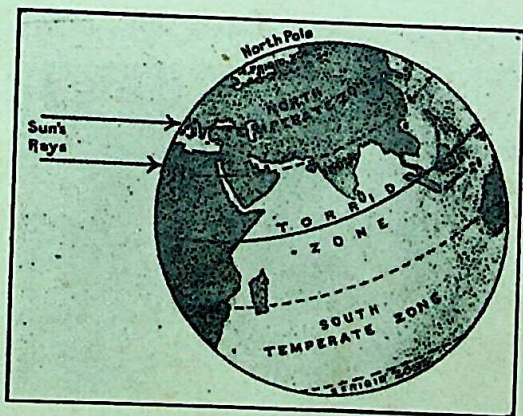
1. I ——— to school to-morrow.

2. I ——— from Calcutta to-morrow.

What Auxiliary Verb have you used?

18.

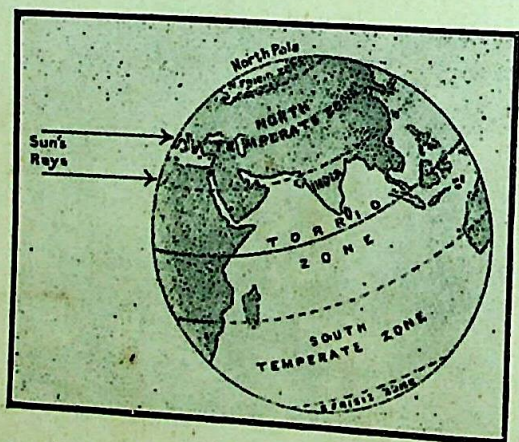
INDIA'S POSITION ON THE GLOBE.



Which is the hottest part of the earth's surface? The Equator is the hottest part. And why is that? Because it is the part that is nearest to the sun. Which is the shorter of the two heat rays in the above picture? The lower one is. The Earth is surrounded by air. The top arrow goes through more air than the bottom arrow does. Let us pretend that the arrows are heat rays from the sun. The top ray goes through more air than the bottom ray does. It is robbed of more heat by the air than the bottom arrow is. Hence, the climate where the top ray is, is colder than the climate where the bottom ray is.

In the first picture the northern half of the globe is further from the sun than the southern half.

In six months' time the earth will be on the other side of the sun. Then it is summer in the northern half of the globe. See the next picture.



There is another reason why the further north and further south you go the cooler it is. (You know that air surrounds the earth. In the north and south, the sun's rays go through the air in a slanting direction. They therefore, go through more air than the rays that fall directly on the Equator. The air cools the rays, and so, when they strike the earth, they are not so hot as the sun's rays at the Equator.)

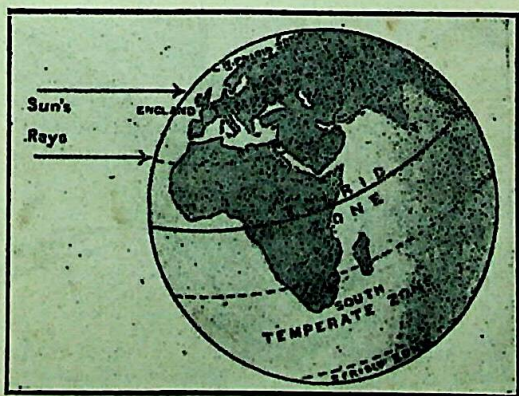
In the second picture, which is the shorter ray? Again the lower one is. The whole northern half of the globe is slightly turned towards the sun.

It is the *summer* season in the northern half. Is the land near the Equator again nearest to the sun? Yes, the Equator, and the land a little to the north and a little to the south, are always the nearest parts to the sun. Here it is always warm, and never cold.

Whereabouts is India on the Earth's surface? Is it on the Equator? No, it is not on the Equator, but it is near to it, and that is why India has a hot climate.

19.

ENGLAND'S POSITION ON THE GLOBE.



Whereabouts is England's position on the globe? It is further from the Equator than

India? Is it further from the sun than India? It is a long way north of the Equator, and further from the sun than India is. England is a temperate country; it is in the temperate region.

ENGLAND COMPARED WITH INDIA.

When Englishmen come to India they have to wear sola topees. Why is this? It is because



AT HOME IN ENGLAND.



IN INDIA.

they come from a temperate climate. They come to a tropical climate, where the sun is very hot

indeed. They are not accustomed to so hot a sun, so they have to protect their heads.

The plants and trees of England are different from those of India. There are no coco-nut trees in England, nor rice plants, nor tea plants. In England wheat is a summer crop. In India it is a winter crop. There is plenty of rain all the year round in England; the grass is nearly always green. In India, in the hot season, everything shrivels up and goes brown with the heat. When you read English books you will learn how different everything is in England.

In winter in England, the days are very short. The sun's path across the sky is a short one. He does not rise high in the sky at midday. In the summer-time, the days are very long, and the nights are very short. The sun rises early and sets late. He travels high into the sky. Because England has a cool climate, the people wear warm clothes. They wear wool instead of cotton. In the summer only they wear cotton. The houses all have windows, which are shut up tight in the winter to keep the cold winds out. Every room has a fire-place. In the winter-time fires are lit to keep the rooms warm. Englishmen do not wear sola topees in their own country. They can go bareheaded and not get sunstroke, just as Indians can in India. They wear hats or caps. The hot Indian sun turns the skin brown; the cool air of England makes it white.

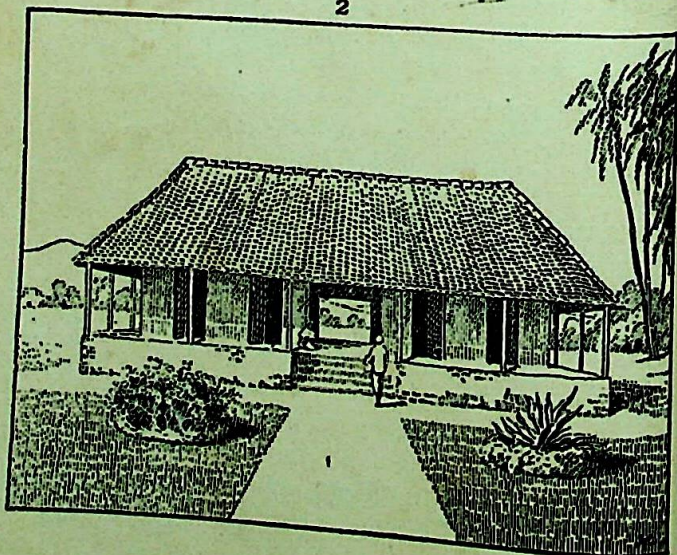
The fruits of England are different from those of India, so are the vegetables. But in one way England and India are alike. They both grow

॥ ॥

I



2



good trees, and good fruits, and good vegetables, and men and women, boys and girls, eat them and enjoy them.

Composition Lesson.

Picture 1 is a picture of an English house. Picture 2 is a picture of an Indian house. In what way does the English house differ from the Indian house?

There is no veranda to the English house. There is glass in all the windows. There is a chimney, so there must be fires in the rooms. The windows are not protected from the sun.

In India, are we glad if cool air blows through our houses? Can we sit out on the veranda, and not feel cold? Do we need fires to keep us warm? Do we sit in the shade or in the sun?

In the English house, the windows are bare to the sun, the people inside welcome the sunlight. There are fires in the rooms. There is no veranda, so people cannot sit outside much without feeling cold. What does this comparison tell you about the English climate?

Write what you know about the English and Indian climates, and say why the houses are different.

English climate is temperate climate
 Indian climate is tropical climate

BED IN SUMMER.

In the summer time in England the days are very long, as you know. At the children's bedtime it is still daylight, so children, of course, do not want to go to bed. They would rather stay up and play till dark. In the winter time the days are very short. The sun does not rise until just before eight o'clock in the morning, so the children, when they rise in the morning, have to dress by lamp or candle light. The little boy who is speaking in the poem finds it hard to go to bed by daylight, and equally hard, in winter, to get up by candle-light.

In winter I get up at night
And dress by yellow candle-light.
In summer, quite the other way,
I have to go to bed by day.

I have to go to bed and see
The birds still hopping on the tree,
Or hear the grown-up people's feet
Still going past me in the street.

And does it not seem hard to you,
When all the sky is clear and blue,
And I should like so much to play,
To have to go to bed by day?

R. L. STEVENSON.

Grammar.

The Future Tense.

I shall go to school to-morrow.

In what Tense is the verb *I shall go*? Does it tell something about the past, the present, or the future time? It tells us something about to-morrow, a time in the future. We say in Grammar that the Verb is in the **Future Tense**.

Which Verbs are in the Future Tense in these sentences?

1. If I cross that field, I shall be killed.
2. A tiger is lurking in the bushes, I can see his yellow skin.
3. Will you go and fetch your gun?
4. No, I shall run home, and (shall) stop there.
5. Where will you go for your holiday?
6. I shall go to Delhi.
7. Where will Ram go?
8. He will go to Delhi also.
9. Will you be promoted next term?
10. I hope that I shall be.

Which are the Auxiliary Verbs in the above sentences?

1. *shall* and *will* are auxiliary verbs. 2. *shall* and *will* are auxiliary verbs.

21.

FAITHFUL FIDO.

An English Story.

1.

Dogs are faithful animals. They attach themselves to one man, whom they call master. All their lives they serve this master faithfully. They wag their tails when he is pleased. They crouch on the ground when he is angry. If he strikes them, they bear no malice.

In England there once lived a farmer. He had a faithful little dog. Wherever he went the dog followed him. The farmer took little notice of him, but that made no difference to the dog. The

farmer was his master, and he served him as every good dog should serve his master.)

Once a week the farmer rode into the town some ten miles away. He had to get money from the bank to pay his men. The dog always followed him on these trips, trotting quietly behind his horse. For his protection, the farmer always carried a pistol in his holster. He lived in older times, when highwaymen infested the roads, and waylaid lonely travellers.

As Fido, the dog, became older, his joints became stiffer. It was all he could do to keep up with the fast-trotting horse. But Fido would never give in. He was always on the doorstep, when his master's horse was brought to the door, ready to follow him.

One fine morning Fido set off with the farmer. He was full of fun, and jumped and barked to show his pleasure. The horse knew him very well, and arched his neck, and looked down at the happy little dog.

They reached the town and the farmer put up at the inn.

In the afternoon the horse was saddled and bridled and the bag of gold was thrown across his shoulders. The farmer mounted and rode off followed by Fido. They trotted out of the town and were soon in the country roads. It was a hot day, and after riding half the distance, the farmer stopped to rest himself. He took off the heavy saddle and also the bag of gold, and laid his head on it. In a few minutes he fell fast asleep. He woke to find Fido's tongue licking his face. Th

evening shadows were creeping along the ground. It was high time to be off. He seized the saddle, threw it on his horse, mounted, and set off.

FAITHFUL FIDO.

II.

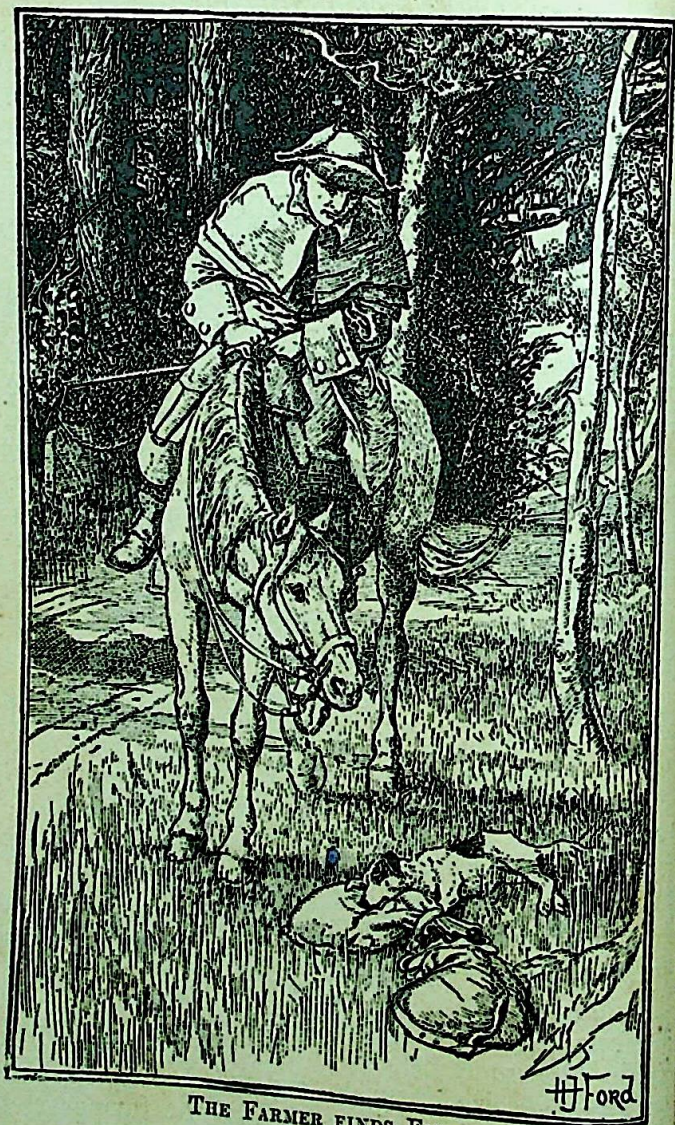
After the farmer had ridden a mile, he looked round for Fido. The dog was nowhere to be seen. Where could he be? Fido's master was very much annoyed. He did not want to waste time, for he was already very late. "What has become of the dog?" he grumbled. Presently Fido came running along the road towards him, barking and whining. "Come along, Fido!" said the farmer, and he urged his horse forward again.

But Fido would not come. Directly he saw that his master had seen him, he turned round, and began to run back along the road.

"Whatever is the matter with the dog?" exclaimed the farmer. He called him again by name.

Fido came up to his master, and then turned round, and began to run back along the road. He looked over his shoulder, to see if his master was following him.

Once more the farmer called to Fido, and once more the dog, after coming near, turned round whining and barking, and ran back. The farmer, anxious to go on, became angrier and angrier. "The dog must be mad," he said. At last, in a passion, he seized his pistol and shot poor Fido. The little dog lay still in the road, and the farmer rode



THE FARMER FINDS FIDO.

on. But Fido was not dead. After a minute he revived enough to crawl along the road. He did not follow the farmer. He went in the opposite direction.

The farmer rode on. When his anger became less, he felt very sorry for what he had done. But it was no use to cry over spilt milk. Poor little Fido was dead. He had seen him lying still in the road. He continued on his way, and quickly reached his house. As he dismounted, he put his hand on the horse's shoulder, to get the money bag. It was not there. The farmer was aghast at his loss. After the first shock was over, the truth dawned on him. Fido was warning him, calling him back. That was why he acted so strangely. Poor little Fido! The farmer was very sorrowful. He called for a lantern, and set off back along the road to find his little friend. He rode till he came to the place where he had slept. There he heard a moan, and slipping quickly off his horse, he found Fido by the roadside, with his head resting on the bag of money, bleeding from a wound in the leg. He was guarding his master's property.

You will be glad to know that Fido did not die. The farmer nursed him and he quickly recovered. His master gave away all his firearms, and made a vow never to shoot at any living creature again.

Grammar.

How we use Auxiliary Verbs.

Supposing I want to tell you that Ram goes to school, I say, "Ram goes to school." But if I want to tell you that he is in the act, now, of going to school,

I say, "Ram *is going* to school." How do I make that slight change in meaning? I bring in the little word "is."

If I want to tell you of something that will happen to-morrow, I again make use of an Auxiliary Verb. I say, "Ram *will go* to school to-morrow." Or if I want to show that he *is able* to go to school, I say, "Ram *is able* to go to school," or "Ram *can go* to school." If it is now mid-day, and Ram went to school at nine o'clock, I say, "Ram *has gone* to school." I use the Auxiliary Verb "has."

Fill in Auxiliary Verbs in these sentences to make sense:—

1. Govind — filling the inkpot.
2. Ram — playing in the playground when he fell.
3. Govind — gone to Dacca.
4. — the farmer shoot Fido!
5. Must you go? — you not stay another day!
6. Look! A man — falling off his horse.
7. — he be hurt?
8. No, he is not hurt. He — getting up.

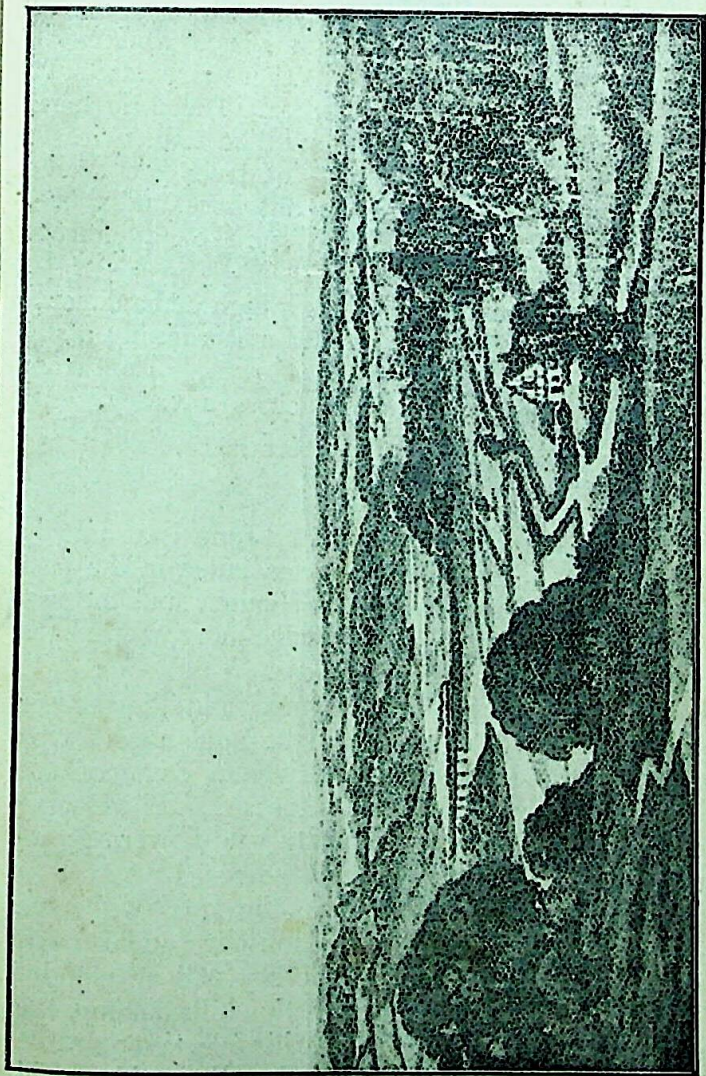
22.

A BIRD'S-EYE VIEW OF ENGLAND.

We have seen England from far off, a little dot on the globe. It is a great deal larger than it looks. Let us land in the country and see what it is like. We will stand on a hill-top and look round us.

What strikes us first? The country is not flat, and yet it is not mountainous. It is hilly. The sun is warm, but there is a nice cool breeze.

Is the country green? Yes, as far as the eye can see it is green. The fields are green. They are enclosed in green hedges. The trees are green. There are trees along the hedgerows of



A VIEW IN ENGLAND.

every field. There are narrow lanes winding in and out between the fields. There are also two main roads that cross each other. The little lanes run into these roads. They are like tributaries to a river. From yonder clump of trees the smoke is rising. Chimney pots pop out here and there. Higher than the trees is the spire of a church. That is a little country town.

Across the country there is a high embankment. What is it? Ah! I see. A train is running along the embankment towards the town. The train runs along the embankment across a valley. It rumbles over a bridge. A river is flowing under the bridge.

Is England always like this?

This is the month of June. June is usually a sunny month. Plenty of rain has fallen in the past few months. Now the sun is shining, and the sky is blue and clear of clouds. To-morrow perhaps there will be some more showers.

When the months of August and September come, many of the fields will be golden with ripe corn. If the summer is a dry one, some of the fields will be burnt brown by the sun. If we were nearer, we should see the pretty wild-flowers growing under the hedges and in the fields.

When cold January comes, the trees will have no leaves. The country will look bare and brown. The hedges will be brown, the sky will be cloudy. Wind will come sighing over the hills among the tree tops. Flakes of snow will fall through the air, and will cover the ground. Everything will turn white. The hedges, the fields, the roofs of the

houses, and the trees, will all be the same colour, white.

Grammar.

Participles.

The sun is shining.

The clouds have gone.

What part of speech is the word "shining"? What part of speech is "gone"? Are they not verbs? They are a part of the verbs in the sentences. They are helped by the verbs "is" and "have," which are their auxiliaries. We call "shining" and "gone" **Participles** in Grammar. "Shining" is a **Present Participle** and "gone" is a **Past Participle** :

Which are the Participles in these sentences? Which are Present and which are Past Participles?

1. We have seen England. 2. A train is running across the valley. 3. It is crossing a bridge, under which a river is flowing. 4. Rain has fallen during the night. 5. In January the trees will be waving in the wind. Their leaves will have fallen.

23.

THE MONTHS OF THE YEAR IN ENGLAND.

On the next page there is a rhyme that English children know. It tells about the months of the year, the cold months of winter, the bright months of spring, the hot months of summer, and the beautiful months of autumn. It tells the names of English flowers. Every Indian boy knows what flowers are. Picture to yourself pretty flowers growing in the gardens and fields of England.

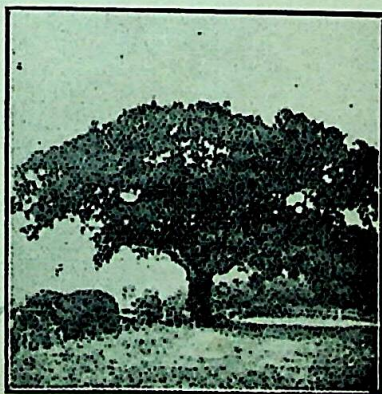
9. Warm *September* brings the fruit;
Hunter ~~Sportsmen~~ then begin to shoot.
10. Brown *October* brings the breeze;
 Shakes the branches of the trees.
11. Chill *November* brings the blast;
 Then the leaves are falling fast.
12. Cold *December* brings the sleet, *rain and snow*
 Blazing fires and Christmas treat. *falling together*

24.

THE STURDY OAK.

Every one in England likes the oak tree. It is so stiff and strong. The winds blow and shake it, but they do not bend it.

It is the strongest tree in the forest. It grows very slowly. Perhaps that is why it is so strong. To show how strong and sturdy a thing is, English people often say "as sturdy as an oak."



THE STURDY OAK.

The wood of the oak tree is something like the wood of the teak tree, it is a close-grained wood. *its meaning this* Its fibres grow very close together. Both the oak tree and the teak

tree supply splendid timber. In India, our admirals are made of teak. In England they are made of oak.

Birds build in trees. Some birds like the oak tree, some like other trees, and some like to build their nests in hedges, close to the ground. Wise birds would choose the oak tree for their nests. The good oak would never break, and let their young ones fall to the ground.

What does little birdie say,

In her nest at peep of day?

"Let me fly," says little birdie;

"Mother, let me fly away."

Birdie, rest a little longer,

Till thy little wings are stronger."

So she rests a little longer,

Then she flies away.

TENNYSON.

Composition.

Which is the strongest English tree? Which tree gives the best timber in England? Which tree in India gives the best timber? Is good timber valuable? Name some things that carpenters make with teak wood! Write what you know about the oak and teak trees.

Participle Grammar. Verb & Participle

The Uses of Participles.

We have seen Participles play the part of Verbs. In the sentence, "The sun is rising," rising is a part of the Verb.

In the following sentence, it is not part of the Verb. What is it?

Early rising is a good habit.

It is here a noun. It is the subject of the sentence. We call the participle *rising* a Verbal Noun. It is a verb that plays the part of a noun.

In this sentence, what part of speech is "rising"?

I saw the rising sun.

It qualifies the noun "sun." It is an Adjective, a Verbal Adjective. Isn't participle a good name for words like "rising"? They play several parts in a sentence.

Do not lean on that broken stick.

Here a Past Participle plays the part of an Adjective. It is a Verbal Adjective.

Which are Participles in these sentences? What part of speech are they?

1. He had a surprised look on his face.
2. Eating is a necessity.
3. Walking is a good exercise.
4. Do you see that prancing horse?
5. Ram has a smiling face.
6. This is a knitted stocking.
7. There is a shorn sheep.
8. I saw a flying fish.

25. + *PR.*

INDIAN BIRDS IN ENGLAND.

Birds do not belong to nations as people do. They do not need steamships to carry them across the ocean. Every country is theirs.

But all birds do not go to the same countries. Some like the cold, and some like the heat. In India we have birds that are not in England. In England there are birds which we do not see in India. There are some birds, however, which live in both countries.

The sweetest singing bird in England is the nightingale. It is also the sweetest singing bird

in India. People in India put it in a cage, so that they can hear it sing. The English nightingale is a shy bird. It would die, if it were put in a cage. English poets have written many poems to the nightingale.

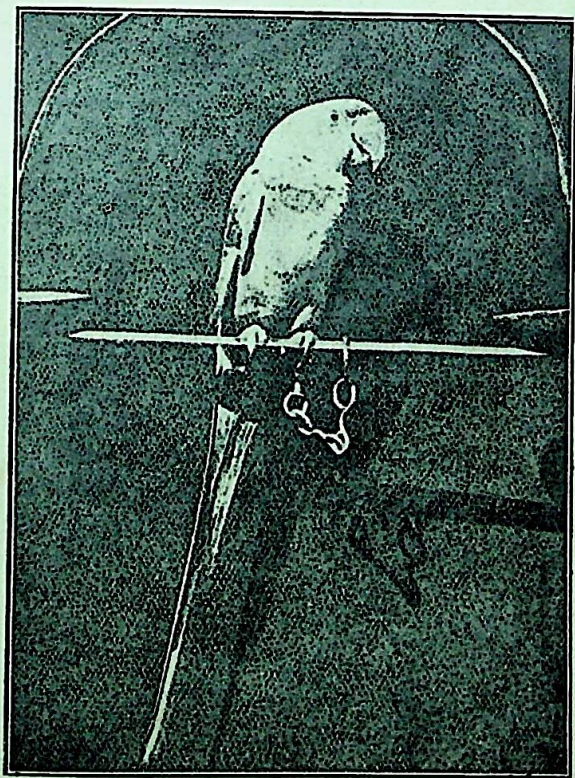
The bird that Indian poets often write of is the parrot. The Indian green parrot is a pretty bird. It has such glossy wings, and a pretty pink beak. The poet Bana, describing a splendid forest tree, wrote :—

“There, among the twigs, in the joints of the branches, in holes in the bark, dwelt flocks of parrots. So lofty is it, they build without fear. Though its leaves are thin with age, this lord of the forest still looks green. In this tree the parrots spend their nights on the nest. Daily, as they rise, they form lines in the sky. They stretch like a grassy path across heaven. After their meal, they return to the young on the nest. They give them, from beaks pink as tiger's claws reddened with the blood of a deer, fruits and rice grains. The love they bear to their children is their chief passion. All night long, in the shelter of the tree, they shield the young ones with their wings.”

England is too cold a country for the parrot. He is sometimes kept as a pet in a cage. He is kept indoors, and is only put outside when the sun is shining.

The Indian koil is also found in England. He comes in the spring time. Instead of a soft note, like the Indian koil, he has a strong note. He says, “Cuckoo! Cuckoo!” so loudly, that people can hear him half a mile away. In England he is called

the cuckoo. When people hear his ^{song} voice, they say, "There is the cuckoo. Spring is coming. Hurrah!" Boys climb up trees and pretend to be cuckoos. They cry, "Cuckoo! Cuckoo!"



AN INDIAN PARROT.

The cuckoo has one very bad habit. The hen bird, feeling too lazy to build a nest, lays her eggs

in other birds' nests. When the eggs in the nest hatch, the young cuckoo grows more quickly than the other birds. He



AN ENGLISH CUCKOO.

He is a big, strong bird. He wants all the food that the little mother bird brings to the nest. He gets angry when she gives food to her own young ones, and turns them out of the nest.

Every one knows the Indian myna. There is a bird very much like him in Eng-

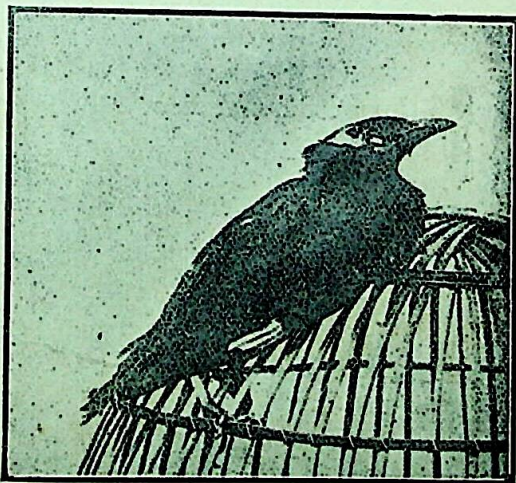
land. He is just as clever as the myna, and puts his head on one side in the same knowing way. This bird is the starling. He is a dark-coloured bird, with a bright yellow beak. He has no white feathers like the myna, but his legs are yellow, like the myna's legs. Both the English



AN ENGLISH STARLING.

starling and the Indian myna feed on grubs and insects. They are useful birds to the farmer.

Have you seen a black bird, with a long tail, flying swiftly along a river, darting this way and that way after insects? That is the swift, and a very beautiful bird he is. The Indian swift is not black all over. He has a white patch above his tail. He often flies near water because insects are there. He catches all his food on the wing.



A MYNA.

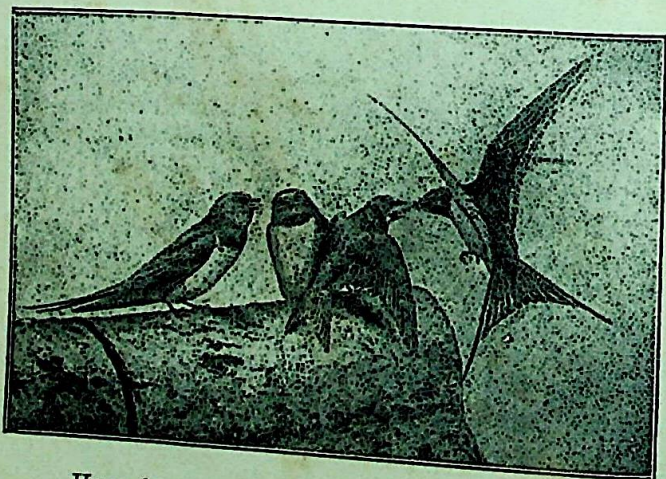
Swallows and swifts are much alike. The chief difference is in their feet. The swallow, like other birds, has three toes in front and one behind. The swift has no hind toe. All his four toes are in front. For this reason if he tries to walk, he often topples over. But the swift need not walk. He catches his food while he is flying, and alights only to rest himself, or to sleep at night.

Grammar.

The Interjection.

Oh! Do let go. You are hurting me.

We call "oh!" an **Interjection** in Grammar. There are a number of similar words of exclamation, like "oh!" We write a mark of exclamation after them. They are all interjections. "Alas!" "Dear me!" "Ah!" are interjections.

Composition Lesson.

Here is one mother swallow and her three young ones. The young ones cannot fly. They cannot catch insects. How do they get their food? Do you see anything in the beak of the mother bird? Do you see how one little bird is opening its mouth? Can you guess what the mother bird is doing? Do you know now how the little ones get their food?

Write a short story about the swallow and her three young ones. Say where she built her nest, how the little birds came there, what they were like at first, how the mother bird fed them.

I you are invisible

26.

Blow, blow, thou winter wind,
Thou art not so unkind
As man's ingratitude;
Thy tooth is not so keen,
Because thou art not seen,
Although thy breath be rude.

Freeze, freeze, thou bitter sky,
Thou dost not bite so nigh
As benefits forgot:

Though thou the waters warp,
Thy sting is not so sharp
As friends remember'd not.

W. SHAKESPEARE.

27.

GULLIVER'S TRAVELS.

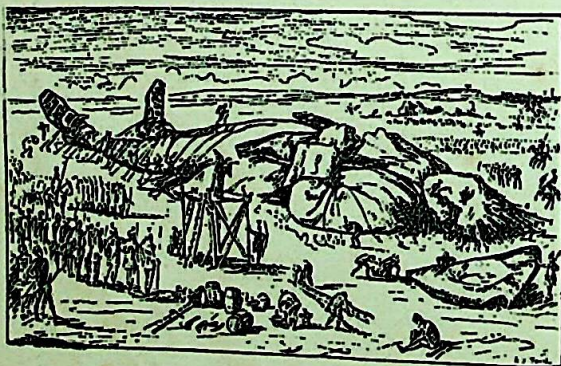
A VOYAGE TO LILLIPUT.

1.—*Gulliver is cast Ashore on the Island of Lilliput.*

I set sail from Bristol in the good ship *Antelope* in the year 1699. On the voyage to the East Indies a violent storm drove us far from our

course. One hazy day we spied a rock within 120 yards of the ship. The wind was very strong and blew us straight upon it, and the ship split in two.

I was cast into the water and swam, I knew not whither. Every now and then I allowed my feet to sink, hoping to touch ground. At last, when I was so weak that I could swim no longer, my feet touched the bottom, and I knew that I was near



"I FELT SOMETHING MOVING ON MY LEFT LEG."

land. I waded ashore, and being very tired, I lay down on the grass and fell fast asleep.

When I woke it was broad daylight. I tried to rise, but could not, for my arms and legs were fastened to the ground. My hair, which was long and thick, was fastened in the same manner. I could only look upwards.

The sun began to grow hot, and the light hurt my eyes. I heard a noise around me, but could see nothing except the sky. In a little time I felt

something moving on my left leg. It advanced gently over my breast, and came almost up to my chin. Sending my eyes downwards, I saw a little human creature, not six inches high, with a bow and arrow in his hand, and a quiver at his back. I could feel at least forty more following the first. I was so astonished that I roared out loud and they all ran back in their fright. Some jumped head-long from my body, and hurt themselves in their falls upon the ground.

I struggled to get loose, and succeeded in breaking the strings that held my left arm to the earth. At the same time, with a violent pull that gave me great pain, I loosed the string that tied down my hair. I was now able to turn my head two inches, and I put out my hand to seize some of the creatures. Before I could do so they ran further away and there was a great shout. At the same time I felt a hundred arrows stick into my left hand like so many needles. They shot another flight of arrows into the air, some of which fell on my face. I groaned with the pain, and strove again to break loose, and then some tried to stab me with their spears. By good luck I had on a leather jacket which they could not pierce. I made up my mind to lie still until night, and then to free myself.

When they saw that I was quiet, they shot no more arrows at me. I could tell that many more people had come, by the noise they made. About four yards from me there was a knocking noise, as if carpenters were at work. Turning my head a little, I saw a stage set up, about a foot and a half

high, with two ladders leaning against it. One of the small people, a man of high rank, stood on the stage and made me a long speech, but I could not understand what he said. I replied with a few words, and being almost famished with hunger, I put my finger to my mouth to show that I wanted food.

He understood me, and bade some men put ladders against my sides. A hundred people mounted the ladders bearing baskets of food which the King had sent for me to eat. There were legs and shoulders of mutton, but they were smaller than the wings of a sparrow. I ate two or three of them at a mouthful, and took three loaves at a time. They gave me the food as fast as they could. I then made a sign that I wanted something to drink. They rolled one of their largest barrels of wine up to my hand, and knocked out the head. I drank it off at a draught, for it did not contain a pint.

28.

II.—*Gulliver is taken to the Capital.*

After some time a person of high rank appeared. He mounted my right leg, with a dozen followers, and spoke about ten minutes, pointing in the direction of the city, whither he wished me to go. Then the people daubed my face and hands with sweet-smelling ointment, which soothed the smart

of the wounds. The relief from pain and hunger made me drowsy, and presently I feel asleep. I slept a long time, and it was no wonder, for the physicians had put a sleeping draught in my barrel of wine. *By saw was pulled in to the capital of*

While I slept, the Emperor sent a cart to carry me to the city. Five hundred carpenters and engineers built the cart. It was a platform of wood, raised three inches from the ground, supported by twenty-two wheels. The difficulty was to place me on it. Eighty poles were stuck upright into the ground. At the top of these poles were pulleys. Ropes were fastened to me and passed through the pulleys. Then nine hundred men pulled at the ropes, which lifted me from the ground. The cart was wheeled beneath me, and I was tied fast to it. Fifteen hundred of the Emperor's largest horses, each four and a half inches high, drew me to the capital. All this while I was in a deep sleep, and I knew nothing of what happened till some time afterwards. When I woke we were near the capital.

The Emperor and all his Court came out to meet us, but the officials would not let him risk his life and mount on my body. I was chained with ninety-one chains to a gate, which led into the largest temple in the kingdom. This was to be my lodging.

When I was securely chained, they cut the strings that bound me. Then I rose up, free to walk backwards and forwards as far as my chains would let me..

Grammar.

Active and Passive Voice.

If I say to you, "I hit Ram," which is the Subject of the sentence? Which is the Object? Which is the Predicate? The Predicate tells us the action. In this sentence it is the action of hitting. The Object, Ram, received the blow.

In the sentence, "I was struck by Ram," who was struck, Ram or I? I was struck. But I is the Subject of the sentence. The Subject, I, in this sentence received the blow.

In the sentence, *I hit Ram*, the Verb is in the **Active Voice**.

In the sentence *I was struck by Ram*, the Verb is in the **Passive Voice**.

Alter the Verbs in these sentences from the Active to the Passive Voice.

I killed a lion. (A lion was killed by me.)

He stroked a cat.

The man pushed the cart.

The boy picked a banana.

In speaking we usually use the Active Voice. It is clear and straightforward. Sometimes we have to use the Passive Voice. Sometimes the Passive Voice has to be used. What Voice is the Verb "has to be used" in?

The people chained Gulliver to a gate.

Change the Verbs in the following sentences into the Active Voice.

Gulliver was carried by the people to the city.

Eighty poles were stuck in the ground by workmen.

The ropes were pulled by nine hundred men.

29.

III.—*Gulliver is kept a Prisoner in Lilliput.*

The Emperor came to my lodging to see me.



“THE EMPEROR CAME TO SEE ME.”

He advanced from among his courtiers and came and looked at me. He was taller than any one of

Describe the Lilliputian King?

his Court, and was graceful and majestic. (His dress was very simple; but he wore a golden helmet on which were jewels and a plume. He held his sword drawn in his hand to defend himself if I should break loose.) It was three inches long, and the hilt was of gold set with diamonds. His voice was shrill, but very clear. His Majesty spoke often to me and I replied, but neither of us could understand a word.)

After about two hours the Court retired. I was left under a strong guard of soldiers, who kept away the crowd. Some of them had the impudence to shoot arrows at me. This made the colonel angry. He ordered his soldiers to seize six of their unruly companions, and deliver them into my hands. I put five of them in my pocket. I held the sixth in my hand, and make a face as if I was going to eat him alive. The poor man screamed aloud, and the colonel and his soldiers were much distressed, especially when I took out my pen-knife. But they were soon ~~in~~ ^{at} ease, for with my knife I cut the strings that bound him, and put him gently on the ground. I treated the others in the same manner. The soldiers and people were all very pleased at my kindness. At night, I crept with some difficulty into my house, and lay upon the ground. Each day, six of His Majesty's scholars came to teach me their language. In time I was able to converse with the Emperor, who often came to see me.

(I begged him to set me free. He said that he would if I would promise to keep at peace with him and his kingdom.) First of all he said that two

of his officers must search me. I took up the two officers and put them in my coat pockets. These gentlemen had pens, ink, and paper, with which they wrote a list of the things that were in my pocket. This is what they wrote :

“ The *Man Mountain* had in his right pocket a piece of cloth, large enough to cover the floor



THE TWO OFFICERS LOOKING AT THE WONDERFUL THINGS
THEY FOUND IN GULLIVER'S POCKET.

of the largest room in your Majesty's palace. In the left pocket was a silver chest, so heavy that we could not lift it. When we opened it, one of us stepped in. He sank into a sort of dust, which rose, and made us all sneeze. In his left waistcoat pocket there was an engine. Along its back twenty long poles stuck out. We think the *Man Mountain* must use this engine to comb his hair. In another pocket

there were some round flat pieces of white and red metal. Some of the white pieces were so heavy that two of us could hardly lift them. In another pocket was a wonderful engine fastened to a long chain. This engine made a noise like a mill. The noise never ceased, and we think it must be some unknown animal, or the god he worships. Probably it is the latter, for he often pulled it out of his pocket and looked at it."

I had one private pocket, which they did not find. It contained my spectacles and a small spy-glass.

Composition Lesson.

What was the piece of cloth in Gulliver's pocket? What was in the silver chest? What was the silver chest? What was the engine which had poles sticking out alone its back? What were the round flat pieces of metal? What metals were they? What was the engine fastened to a long chain?

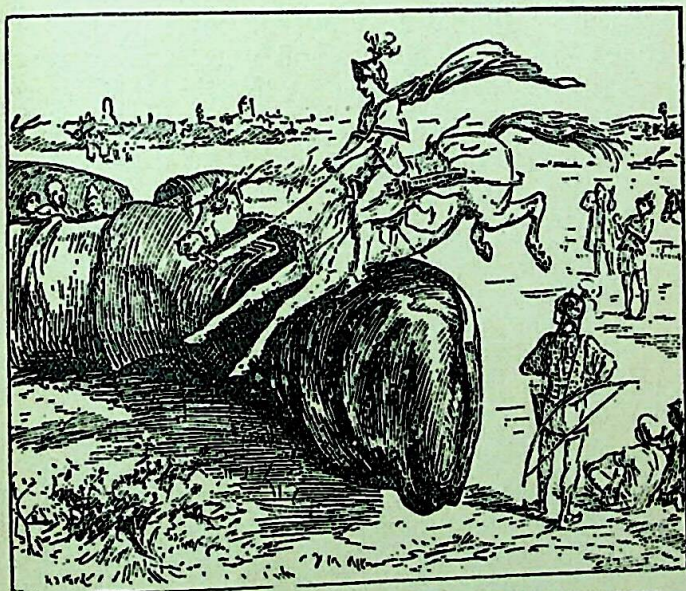
Write an account of the officers' visit into Gulliver's pockets, and describe the funny mistakes they made.

30.

IV.—*Gulliver is set Free, and helps the Lilliputians against their Warlike Neighbours.*

My gentleness and good behaviour made me many friends. People became less and less afraid

of me. I would sometimes lie and let six of them dance on my hand, and the boys and girls ventured to play hide-and-seek in my hair. The horses no longer shied with fear when they saw me. One of the Emperor's huntsmen, on a fine horse, used to jump over my foot, which was a great leap for so



"ONE OF THE EMPEROR'S HUNTSMEN USED TO JUMP OVER MY FOOT."

small a creature." At last the Emperor and his council set me free. Before doing so they made me promise not to leave their country without permission, nor to go into the capital city unless the people had two hours' notice to keep indoors, nor to sit on their corn-fields. Lastly I promised to

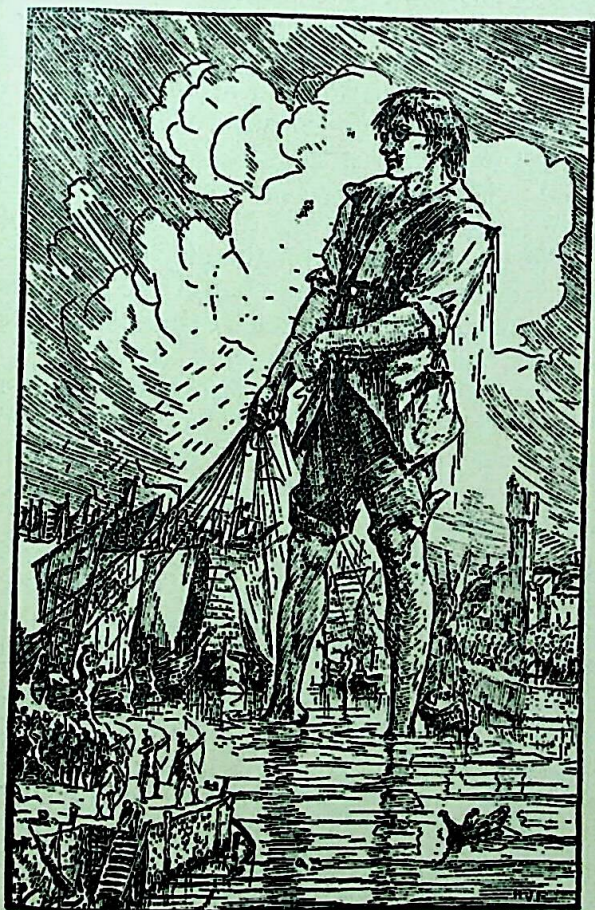
help them in war against their enemies who lived in the island of Blefusca.

About a fortnight after I was free the Emperor's secretary came to see me. He ordered his coach to wait, and asked me to lift him up on my hand so that he could speak to me. Then he said: "We are in danger of an invasion from the people of Blefusca." He told me that the people of Blefusca had gathered a large fleet and were making ready to invade us, and he asked me to help the Emperor against them. I said that I would risk my life in the Emperor's service, and then I set the secretary down to return to the palace in his coach.

The island of Blefusca is separated from Lilliput by a channel eight hundred yards wide. I asked the seamen of Lilliput how deep it was, and they said it was sixty *glumgluffs* (about six feet) deep in the middle. I walked to the coast and lay down behind a hillock. Then I pulled out my spy-glass, and looked at the enemy's fleet lying at anchor. There were almost fifty men-of-war and some other vessels. Then I went back to my lodging and ordered my servants to bring me rope and iron bars. The rope which they brought me was as thick as stout thread, and the iron bars were like large needles. I bent the bars and fastened them to pieces of the thread. When I had made fifty of them, I went back to the coast. I took off my coat, shoes and stockings and walked into the sea in my leather jacket. It was then half an hour before high tide.

I waded across the channel, swimming about thirty yards in the middle, and came to the fleet in

less than half an hour. The enemy were so frightened when they saw me that they leaped



" I DREW THE SHIPS AFTER ME . . . "

overboard and swam ashore. Fastening a hook to

the prow of each ship, I tied all the cords together at the end. While I did this the enemy shot showers of arrows at me which stuck in my hands and face. I was afraid that they might go into my eyes, until I remembered the spectacles which were still in my pocket. I took them out and put them on my nose and went on with my work. The arrows pattered against the glasses and fell into the sea, and I had no more fear for my eyes. I cut the fifty anchor ropes which held the ships to the bottom of the sea, and drew the fifty ships after me as I waded out of the harbour. While I did this I received more than two hundred arrows in my hands and face.

When the people of Blefusca saw their fleet moving away, they set up screams of disappointment and rage. When I was out of range, I stopped and pulled the arrows out of my flesh and rubbed ointment into my skin. Then I waded across the channel, not having to swim, as the tide had now fallen. Taking off my spectacles I waded to the royal port of Lilliput. The emperor and his whole Court stood waiting on the shore. They received me with the greatest joy, and made me a *Nardal* there and then, the highest honour they could give me.

About three weeks after this an embassy came from Blefusca begging for peace, which the Emperor made with them.

Grammar Exercise.

Read these sentences taken from the Reading Lesson. In which Voice are the Verbs?

The island of Blefusca is separated from Lilliput by a channel.

A channel separates the island of Blefusca from Lilliput.

I bent the iron bars.

The bars were bent by Gulliver.

Gulliver drew fifty war ships from Blefusca.

Fifty war ships were drawn from Blefusca by Gulliver.

The enemy were frightened.

The enemy shot arrows at me.

31.

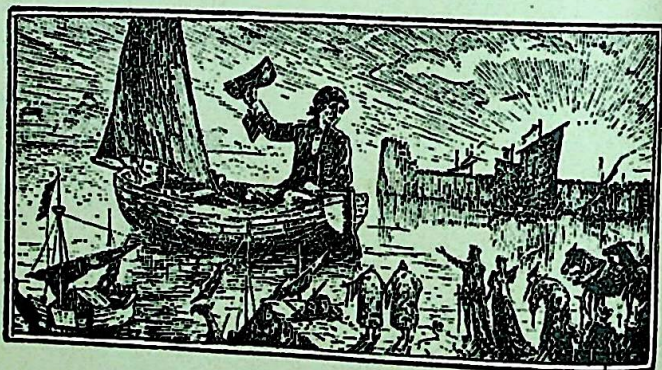
v.—Gulliver returns to England.

I had an enemy at the Court. This enemy persuaded the Emperor that I was guilty of high treason. He wished me to suffer death, but my friends, especially the Emperor, did not wish to be hard on me. Instead, they condemned me to lose my eyes.

When I heard this, I made up my mind to leave Lilliput, and go to Blefusca, which I did. While I was wading across, I saw an upturned boat floating on the water. I drew it ashore with me, and made up my mind to sail away in it. The Emperor of Blefusca was very kind to me. He and the Empress and the royal family came to the

quayside to see me off. His Majesty gave me a purse of gold pieces and a portrait of himself.

I stored my boat with food and drink, and bidding farewell to the Emperor and Empress, I set sail, and was soon out of sight of land. The next day I saw a ship, and sailing towards it, was soon on board. When I told the captain my story, he



GULLIVER WAVES FAREWELL AND SAILS AWAY.

thought that I was mad, till I pulled out some tiny sheep which I had in my pocket, and then he believed me. In time I arrived in England, where I showed my small sheep to all who wished to see them, charging them a fee for doing so. In that way I made £1,500, which I left with my wife before I set off on my second voyage.

(Adapted from DEAN SWIFT'S "Gulliver's Travels.")

*Grammar.**The Indicative Mood.*

When a Verb makes a plain statement, we say that it is in the **Indicative Mood**.

Thus: "Ram shuts the door."

If we say: "Ram, shut the door!" we give an order.

Do you see the difference between the two sentences? One is a plain statement, the other is a command.

Exercise.

Write three statements.

Write three commands.

Say if the Verbs in these sentences make statements or give orders:—

1. "Take this purse of gold pieces," said His Majesty to Gulliver.

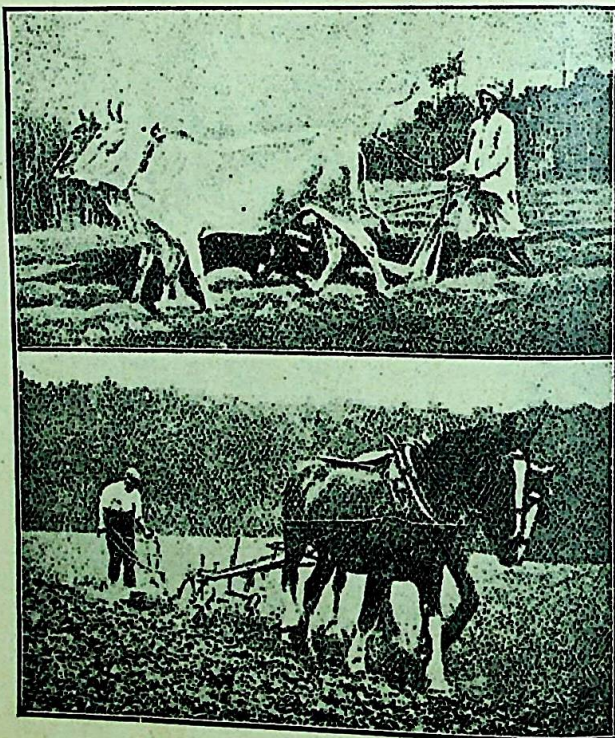
2. A friend came to Gulliver and said, "Your enemies are plotting against you. Go quickly to Blefusca, Gulliver. Do not return." *3 was telling*

✓ 3. The ox was cropping the green pasture. "Drive him into the shed," said the farmer.

4. I stored my boat with food and water. "Push her off," I said to the sailors on the shore.

Read the first two verses of the next Reading Lesson. Say what Mood the Verbs are in.

*He is called by name
active
I call him*



32.

Composition Lesson.

What are the men doing in the above two pictures? To which nations do they belong? Are the nations far distant from each other? Are they in the same latitude? Have they the same climate? Is the Englishman warmly clad? Is the Indian clad in such warm clothes as the Englishman? Are both the ploughs alike? Are both the ploughshares made of wood. Are horses stronger than oxen? Does the English plough plough deeper? Do English farmers and Indian farmers do the same things? In what way do they differ?

33.

“ Lazy sheep, pray tell me why
In the pleasant field you lie,
Eating grass and daisies white
From the morning until night?
Everything has work to do;
No one's idle, why are you?”

“ Nay, my little master, nay;
Do not serve me so, I pray!
Do you see the wool that grows
On my back to make your clothes?
Very cold would children be
If they had no wool from me.

“ True, it seems a pleasant thing
Nipping daisies in the spring;
But what chilly nights I pass
On the cold and dewy grass!
Oft I pick my scanty fare
When the ground is brown and bare.

“ Then the farmer comes at last,
When the merry spring is past,
Cuts my woolly fleece away
For your coat in wintry day.
Little master, this is why
In the pleasant field I lie.”

ANN TAYLOR.

Grammar.

The Imperative Mood.

Shut the door!

Is that a command? It is a command, a short, sharp order. There is no doubt about it. When Verbs command, they are said to belong to the **Imperative Mood**.

"Tell me why you lie in the field, you lazy sheep?"

"Do not speak so unkindly, little master."

The verbs in these sentences are in the **Imperative Mood**. The boy commands the sheep to tell him why he lies in the field. The verb *tell* is *Imperative*. The sheep tells the boy not to speak unkindly. *Do not speak* is **Imperative**.

Which words in these sentences are in the Imperative Mood?

1. Open the window, Ram, and let the smoke out.
2. Let us go into the playground, boys, and play games.
3. Do go away and leave me, I want to be quiet.

Write some sentences containing Verbs in the Imperative Mood.

34.

A NIGHT WITH A WOLF.

Little one, come to my knee!

Hark how the rain is pouring
Over the roof, in the pitch-black night,
And the wind in the woods a-roaring.

Hush, my darling, and listen!

Then pay for the story with kisses.
Father was lost in the pitch-black night,
In just such a storm as this is!

High up in the lonely mountains,
Where the wild men watched and waited;
Wolves in the forest, and bears in the bush,
And I on my path belated.

The rain and the night together
Came down, and the wind came after,
Bending the props of the pine-tree roof,
And snapping many a rafter.

I crept along in the darkness,
Stunned and bruised and blinded—
Crept to a fir with thick-set boughs
And a sheltering rock behind it.

There from the blowing and raining,
Crouching I sought to hide me:
Something rustled, two green eyes shone,
And a wolf lay down beside me.

Little one, be not frightened;
I and the wolf together,
Side by side, through the long, long night,
Hid from the awful weather.

His wet fur pressed against me;
Each of us warmed the other;
Each of us felt in the stormy dark,
That beast and man were brother.

And when the falling forest
No longer crashed in warning,
Each of us went from our hiding-place
Forth, in the wild wet morning.

Darling, kiss me in payment.

Hark, how the wind is roaring!

Father's house is a better place

When the stormy rain is pouring.

BAYARD TAYLOR.

35.

A PEEP AT LONDON.



A STREET IN LONDON.

Let us spy at an English city. Which one shall we go to? Let us see London, the world's greatest city. What strikes us first as we look along the streets? How very quickly every one

is walking! How full the streets are of people! I did not know there were so many English people in the world! What a populous place London is! Yes, and London is only one of fifty cities and large towns in England, containing millions and millions of people. What strange dresses the people wear! There are no cotton suits. Only



Photo: W. S. Campbell.

BUCKINGHAM PALACE, LONDON.

ladies wear cotton. Some of the men have flannel summer suits, but they are not white. They are grey, or some dark colour.

The streets are filled with motor cars, motor wagons, motor buses, and horses and carts. They are so close together, that people can hardly cross the road between them. The streets are lined with tall grey houses. Some streets are full of offices,

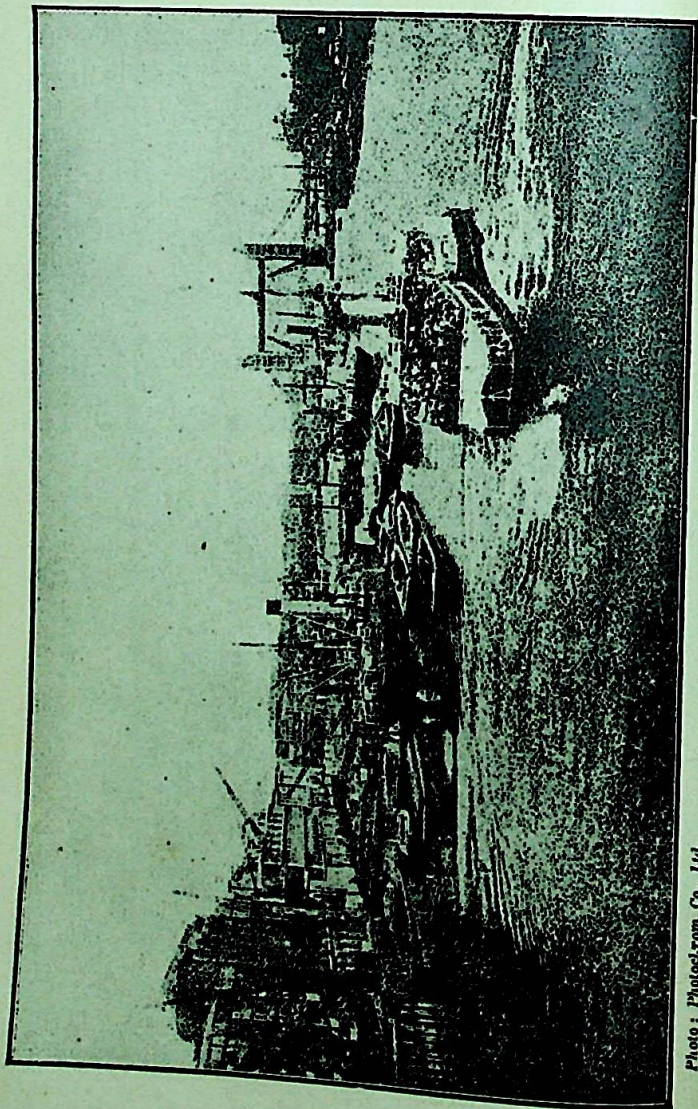


Photo: Photodrom Co., Ltd.

SHIPS IN THE THAMES. THE TOWER BRIDGE IS LIFTED TO LET A SHIP GO THROUGH ON ITS WAY

some are full of shops. Great banks and public buildings stand out here and there. There are some squares with trees and gardens in them, and there are some parks. How cool the green grass and trees look! Yonder, in one of the parks, is Buckingham Palace, the palace of the King Emperor. Facing it are grass lawns and a lake. A splendid wide road leads up to it, and motor cars are chasing each other along the road.

And there, by the riverside, are the Houses of Parliament, with their giant clock-tower. They are at Westminster. What a number of bridges cross the river! What crowds of people and vehicles are crossing the bridges!

And now let us look further east, along the river. Far away is the Tower Bridge, by the old Tower of London. It is the lowest of the Thames bridges, the bridge nearest to the sea. Below and above it are steamships, moored against the wharves. Look at the cranes working? They are lifting cargo out of some ships, and loading other ships with cargo.

And now it is evening. The sun is down. Electric lights are springing up in all the streets. How bright they are! The busiest streets are almost as light as if it were day. How the shop windows blaze and glitter! The theatres are opening, and people are passing into them. Work is done. London is going to have some fun before it goes to sleep.

Composition.

Write a description of your own town and village, and of the people who live in it.

36.

LONDON IN THE EARLY MORNING.

In early morning there is no bustle in London such as we have described in the daytime. Sometimes, if it is early in the year, there is a mist over the river.

The view from Westminster Bridge before



WESTMINSTER BRIDGE IN THE EARLY MORNING.

London wakes is very beautiful. The sense of stillness and quietness is intensified by contrast with the noise during the day. The city does indeed seem asleep. The reflection of the Houses of Parliament is seen in the still water, for the

breezes in fine weather spring up with the sun. We can understand the feelings of the poet Wordsworth when he wrote, while standing on Westminster Bridge :

Earth has not anything to show more fair :
Dull would he be of soul who could pass by
A sight so touching in its majesty :
This city now doth like a garment wear
The beauty of the morning; silent, bare,
Ships, towers, domes, theatres, and temples lie
Open unto the fields and to the sky,
All bright and glittering in the smokeless air.

Never did sun more beautifully steep,
In his first splendour valley, rock, or hill;
Ne'er saw I, never felt, a calm so deep!
Dear God! the very houses seem asleep;
And all that mighty heart is lying still.

Grammar.

The Subjunctive Mood.

We have examined two Moods of Verbs, the Imperative and the Indicative. Is the verb in the following sentence in either of these two Moods?

"If I were to eat poison I should die."

It does not belong to the Indicative Mood. Verbs in the Indicative Mood make plain statements. The verb "were to eat" expresses doubt. We read "*If I were to eat.*" The verb is said to be in the **Subjunctive Mood**. "He ate poison and died" is a plain statement. The Verb is in the Indicative Mood.

Which Verbs in the following sentences are in the Subjunctive Mood?

1. If you had warned me, I should not have gone.
2. You warned me, so I did not go.
3. I have caught you. I will not let you go unless you give me eight annas.
4. If I were to hit you, what would you say?

The Infinitive Mood.

1. Are you willing to come with me?
2. Will you come with me?

The Verbs "to come" and "come" are said to be in the **Infinitive Mood**. Which Verbs are in the Infinitive Mood in these sentences?

1. I did not want to go, but I had to go.
2. He tried to hit me, but I dodged the blow.

We speak of the Verb "to be" or "to love" or "to come." When we so name them we use the Infinitive Mood.

37.

THE WRECK OF THE SCHOONER HESPERUS.

It was the Schooner *Hesperus*,
That sailed the wintry sea;
And the skipper had taken his little daughter
To bear him company.

The skipper he stood beside the helm,
His pipe was in his mouth,
And he watched how the veering wind did blow
The smoke now West, now South.

Colder and colder blew the wind,
A gale from the North-east;
The snow fell hissing in the brine,
And the billows frothed like yeast.

“Come hither! come hither! my little daughter,
And do not tremble so;
For I can weather the roughest gale,
That ever wind did blow.”

He wrapped her warm in his seaman's coat,
Against the stinging blast;
He cut a rope from a broken spar,
And bound her to the mast.

“O father! I hear the church-bells ring,
Oh, say, what may it be?”
“’Tis a fog-bell on a rock-bound coast!”
And he steered for the open sea.

“O father! I see a gleaming light.
Oh, say, what may it be?”
But the father answered never a word,
A frozen corpse was he.

Lashed to the helm, all stiff and stark,
With his face turned to the skies,
The lantern gleamed through the gleaming snow
On his fixed and glassy eyes.

And ever the fitful gusts between
 A sound came from the land;
 It was the sound of the trampling surf,
 On the rocks and the hard sea-sand.

The breakers were right beneath her bows,
 She drifted a dreary wreck,
 And a whooping billow swept the crew
 Like icicles from her deck.

At daybreak, on the bleak sea-beach,
 A fisherman stood aghast
 To see the form of a maiden fair,
 Lashed close to a drifting mast.

H. W. LONGFELLOW.

Grammar.

Degrees of Adjectives.

Ram is an old man. Govind is an older man.
 Ganesh is the oldest man.

What Part of Speech are the words "old," "older,"
 "oldest"? They are all Adjectives. They all qualify
 the noun "man."

<hr/>	<hr/>	<hr/>
A thick line.	A thicker line.	The thickest line.
<i>Positive Degree.</i>	<i>Comparative Degree.</i>	<i>Superlative Degree.</i>

Compare two of these lines. One is thicker than the other. The one on the left is **Positive**. The second one is thicker than the first. We compare it with the first. "Thicker" is in the **Comparative Degree**. The third line is thicker than either of the other two, it is the

thickest of all. The word "thickest" is in the **Superlative Degree**. Adjectives are all either **Positive**, **Comparative**, or **Superlative** in Grammar.

Read these sentences:—

That old man is older than I am. I am an old man. Govind is the oldest of we three. This horse is a good jumper. That horse is a better jumper. The best jumper is in his stable. He has some corn for his horse. I have more corn than he has. The footman with the big horse has the most corn.

Let us classify these Adjectives into three Degrees:—

Positive.	Comparative.	Superlative.
old	older	oldest
good	better	best
some	more	most
bad	worse	worst
young	younger	youngest

Adverbs also have Degrees like Adjectives. For instance:—

John works more quickly than Tom.

"More quickly" is in the **Comparative Degree**.

Rama sings better than Govind.

"Better" is an **Adverb** in the **Comparative Degree**.

In the third verse of the last Reading Lesson, what **Part of Speech** is "colder"? To what **Degree** does it belong?

In the fourth verse, what **Part of Speech** and **Degree** is "roughest"?

38.

THE ADVENTURES OF HAJJI BABA.

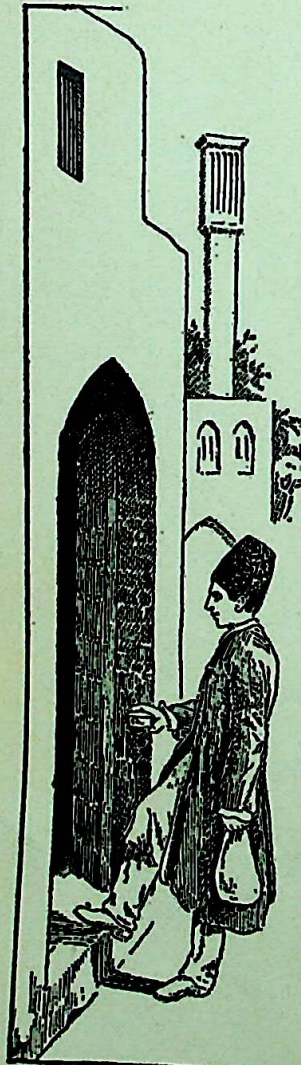
I.

Hajji Baba leaves his Home.

My father was the best known barber in Ispahan. He was so clever with his razor, that all the rich merchants came to him. He married a daughter of one client, and she became my mother.

My father was known as Hassan the Barber. My mother, who spoiled me, gave me the pet name of Hajji, or the pilgrim, and it remained with me all my life. It procured for me great respect, to which I was not entitled, as I have never been to Mecca.

Once a week my father used to shave a mollah who kept a school near his shop. My father never asked for any payment. In return, the holy man taught me to read and write. In two years I could



HAJJI BABA LEAVES HOME
BACKWARDS.

read the Koran, and could write a good hand. In the shop I helped my father. I had little skill at first, so I did not shave my father's best customers. I practised on the heads of mule and camel drivers.

By the time I was sixteen, I was a good barber and an equally good scholar. Besides shaving the head, and trimming the beard, I was skilful in giving baths. I could rub and shampoo, and make joints crack, and make my slaps return an echo. Thanks to my master, I read the poets also. I could quote from Saadi or Hafiz and much please my hearers.

Some customers liked me to attend to them. Others preferred my father. One, a Baghdad merchant, took a great fancy to me. He talked to me in Turkish, and I was soon able to reply in the same language. He told me of the many cities which he had visited. He created in me a strong desire to travel. At that time he had no one to keep his accounts. He asked me if I would do so, and at the same time shave him. To this I readily agreed.

My father did not stand in my way, though he was loth to lose me. He gave me his blessing, and a new case of razors. My mother grieved because I was going to leave her. She gave me a bag of broken biscuits, and a tin of ointment. She bade me leave the house backwards, with my face towards the door. By so doing I should have a happy return, she said.

*Grammar.**The Indirect Object.*

My father gave me his blessing.

In this sentence "me" is not the direct Object of the Verb. If the sentence was, "My father gave me to a tiger," then "me" would be the Object of the Verb.

The word "to" is omitted in the sentence. "Blessing" is the Direct Object of the Verb. My father gave "his blessing," not "me." The sentence really is :

My father gave *to* me his blessing.

We say that "to me" is the Indirect Object of the Verb. Which is the Indirect Object in "my mother gave me the pet name of Hajji"?

II.

The Caravan.

Osman Aga, my master, was about to set out for Meshed. There he would buy lamb-skins, which he wanted to sell in Constantinople. I can picture my master now. He was a short, stout man, with a large, spongy nose, and a thick, black beard. He was very strict in his devotion, and he disliked the Shiah sect. But he never said so while he was in Persia.¹ He loved money. He never went to sleep without seeing if his money was safe. He liked to be comfortable, smoked a great deal, ate much, and secretly drank wine; but he scolded any one else who did.

The caravan was getting ready to start. My

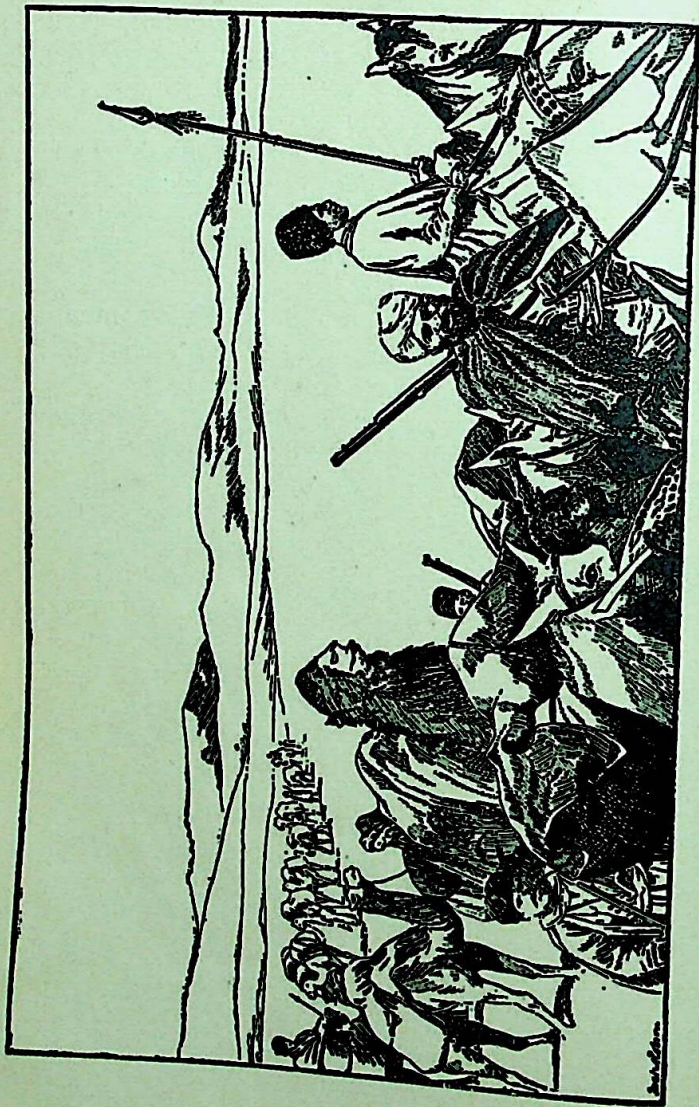
¹ The Persians are Shiahs.

master brought a strong mule for himself, and mounted me on a horse. I carried on my horse the hookah, the fire-pan and leather bottle, and the charcoal, also my own clothes. A black slave, with two mules, brought the carpets, the kitchen utensils, the bedding, and my master's clothes.

In the caravan there were about five hundred mules and horses and two hundred camels. They were laden with merchandise for Northern Persia. There were about one hundred and fifty men, merchants, drivers, and servants. A small party of pilgrims also joined the caravan.

Every one was armed. My master, who trembled when a gun was fired, and turned pale at the sight of a drawn sword, carried a long carbine. It was slung across his back, and poked up over his shoulder. By his side was a crooked sword. A pair of huge pistols was stuck in his belt. I also was armed, and besides firearms carried a huge spear. The black slave had a sword with half a blade, and a gun that would not shoot. We started at break of day, from the northern suburb of Ispahan. The leaders of the caravan went in front, making loud cries, and beating their copper drums. Most of our fellow travellers were peaceable merchants, but they were all armed to the teeth. When the day's march was done, I shaved some of them. I also rubbed the stiffness out of my master's limbs.

We stayed ten days at Teheran, to rest the animals. The dangerous part of our journey was to come. The King of Persia was at war with a tribe of Turkomans. They infested the road, and



THE CARAVAN.

had lately waylaid and plundered a caravan. They carried all the people away with them.

We heard so many horrible tales, that my master was loth to go further. But he got news of the high price at which lamb-skins were selling in Constantinople. He hesitated no longer, but determined to go on.

A well-known caravan leader joined our caravan at Teheran. He had with him a party of pilgrims. This leader was famous for courage. He gained his fame by cutting off the head of a dead Turkoman whom he found on the road. He looked very fierce, being a big man, with a few stiff hairs on his dark face. He wore an iron breastplate, and a helmet with a chain cape. He carried a curved sword, pistols, a shield, and a long spear. He boasted much of his boldness. My master decided to join the leader's party and march under his protection.

III.

Hajji Baba is captured by Turkomans.

We advanced slowly over a parched and dreary country. When we passed through a village, or met travellers on the road, our leaders beat their drums, and uttered loud cries. We talked chiefly about the Turkomans. We agreed that they were a powerful enemy, but what could they do against so large a caravan? Each of us exclaimed, again and again: "Whose dogs are they, to attack us?" Every one said how brave he was. My master, whose teeth chattered with fear, boasted of what

he would do. Our leader overheard him, and boasted even more. He said, "What do you know of the Turkomans? You have never seen them. No one but an eater of lions ever came unhurt from their clutches!" As he spoke he curled his moustaches fiercely.

After marching for several days, the leader told us, in a solemn manner, that we were approaching the dangerous part of the road. He told us to keep close together, and make ready to fight to the death.

The first thing my master did was to tie his gun, sword, and pistols to a baggage mule. Then he complained of stomach-ache, and wrapped himself up in his cloak.

The leader and one or two bold spirits rode in front. Every now and then, to show how brave they were, they galloped their horses and waved their spears. It happened that the thing we all dreaded actually occurred. We heard some guns fired, and then there were some wild cries. Every man in the caravan stopped dead, as if by a common instinct. Like a flock of small birds, who see a hawk in the sky, they huddled close together.

When we saw the Turkomans coming, everybody fled. Our bold leader was the first to fly. We never saw him again.

My master hid himself between two bales of goods. A huge Turkoman, bigger than all the others, discovered him. He stripped him of everything except his drawers and shirt. No one took my clothes, they were not worth taking. I was pleased, also, that no one took my razors from me.

When the Turkomans had plundered us, they blindfolded us. Each of us was placed behind a horseman. In this way we were carried to the mountains, and at length came to a large plain. It was covered with black tents, and the flocks and herds of our enemies.



"MY MASTER HID HIMSELF BETWEEN TWO BALES."

[Hajji Baba was luckier than his master. Thanks to his skill as a barber, he became a favourite with the Turkomans. He shaved their heads, and rubbed their sore limbs. On one occasion he acted as a doctor, and effected a cure. He had a good deal of freedom, and one day he managed to escape. He fell, however, from the

frying-pan into the fire. The Persian people to whom he fled thought that he was a Turkoman. They took his money (fifty ducats) from him, and put him on a mule. He learned that the leader of the party was the Shah's fifth son, the governor of Khorassan. This prince was on his way to Meshed.]

IV.

Hajji Baba pleads for Justice.

When we reached our resting-place at night, a lonely caravanserai half in ruins, I determined to see the prince. I meant to ask for my fifty ducats and my horse and arms.

Just before evening prayer, I placed myself before him. He was seated on a carpet, and leaning against a cushion. Before his attendants could beat me off, I exclaimed, "I have a petition to make."

He ordered me to approach, and asked me what I wanted.

I told him how his servants had treated me, how they had robbed me of fifty ducats, and I begged him to restore my property to me.

He bade his attendants bring the men who stole the ducats.

When they were before him, he said: "Sons of dogs, where is the money you stole from this man?"

"We took nothing," they both exclaimed.

"We shall soon see," he said. "Beat these

rogues on the soles of their feet till they give up the ducats."

The officers seized them, slipped a rope round their feet, and then hoisted their feet in the air. After they had received a few blows, they confessed. They brought the money, and laid it before the prince. He counted it carefully, and then put it under his cushion. Turning to me, he said in a loud voice: "You may go."

I stood with my mouth wide open. I expected him to hand the money over to me. But an officer took me by the shoulders, and pushed me away. "Where is my money?" I exclaimed.

"What does he say?" asked the prince. "Beat him with a shoe, if he speaks again."

The officer took off his green slipper and hit me with it, saying, "Do you dare to speak to a king's son? Go in peace." I was then dragged away.

I returned in despair, and said to a friendly mule-driver: "Is this justice?" He replied, "What did you expect? When a man has a thing, do you think that he will give it up? Is he not a prince? A mule is more likely to give up a mouthful of fresh grass, than a prince to give up money."

Grammar.

The Complement of the Verb.

He is a mine of information.

The Verb "to be" has no Object. How shall we describe "a mine of information"? It is not the Subject of the sentence; "he" is the Subject. We say that "a mine of information" is the **Complement of the Verb**.

In the following sentences, how would you describe the phrases in italics?

1. Rama was *all that was good*.
2. A prince is *lord of his people*.

V.

Hajji Baba becomes a Water-carrier.

We reached Meshed. I felt very lonely there. I was in a strange city with no friends, and not even a pair of razors. I had five gold pieces hidden in the lining of my cap. I had not enough means to buy razors and set up a shop.

The friendly mule-driver advised me to become a water-carrier. "You are young and strong," said he. "You have a good voice, and could persuade people to drink your water and pay for it. Many pilgrims come to Meshed and they give freely in charity. Always offer water to them without asking for payment. But be sure you get the money in your hand before you pour the water out. When your customer has drunk, always say, 'May it bring you good fortune! May you never suffer from thirst!' Speak in this way and loudly, so that others can hear you. If you do that you will soon make money. Look at me. I was once a water-carrier in Meshed. I saved enough money to buy a string of mules."

I followed my friend's advice. I bought a leather sack with a brass tap. I slung it round my body and carried a bright drinking-cup in my hand. After filling my sack with water, I let the water soak into it to take away the smell of the leather.

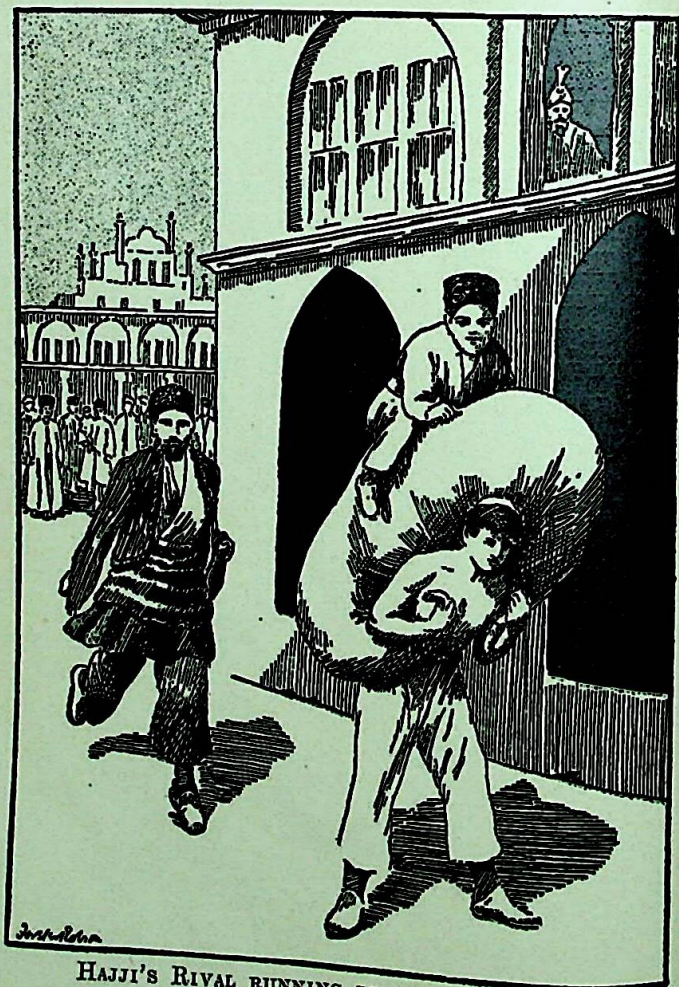
Then I sallied forth to meet the pilgrims. I cried "Water! Water!" with the whole force of my lungs.

When the other water-carriers saw me they quarrelled with me. But I was strong, so they did not attack me. Nature, I am sure, intended me to be a water-carrier. I sang the praises of my water. I praised it so highly that every one said how much they liked it. They held the cup out for more. They were generous, too. I was surprised to find how easy it was to earn money. I watched for new pilgrims to come. Before they alighted from their mules, weary and thirsty, I offered them a drink of cool water. They were so glad to arrive that they were in high good humour. They always rewarded me generously.

In the festival in memory of the death of Hossein, the water-carriers play an important part. The strongest water-carrier carries an immense sack full of water across the open square. This was soon to take place in the presence of the prince.

I knew the man who carried the sack at the last festival. Because I could carry a larger sack than he could, I was chosen to carry the sack at this festival. My comrades advised me to be on my guard. They said, "He is an envious fellow. He will do you an injury if he can."

When the day came, the prince seated himself in an upper room over the gate of the palace. Every one in the city gathered round to see the ceremony. I was ready for my part in it. Stripped to the waist, stooped double with the weight, blood



HAJJI'S RIVAL RUNNING TO JUMP ON THE SACK.

flowing from my body, I slowly walked across the square. On my shoulders I bore an enormous sack of water.

As I passed under the prince's window, I prayed for his happiness in a loud voice. He was pleased, and threw me down a gold coin. I was so delighted that I told a boy to climb upon my load. The crowd were astonished and cheered me heartily. I was so elated that I called for another boy.

My rival then saw an opportunity of injuring me. Before the boy could run forward, he sprang on to the sack. He thought that his weight would crush me. By a great effort I steadied myself and carried the whole burden. The crowd raised deafening cheers on every side.

While I was hot I felt no ill effects from the effort. But after my work was over, I felt the most intense pain. My back was badly sprained. From this time I had to give up the business of a water-carrier. I sold my sack and the other utensils, and counted my earnings. I was quite well off.

Grammar.

The Complex Sentence.

I said that I would carry another boy.

Which is the subject of this sentence? Which is the Predicate? The Object is, "that I would carry another boy." The main part of this sentence is, "I said." Its Object is also a sentence. [It has its own Subject and its own Verb. Therefore it is not a phrase.] We call it, in grammar, *a clause*. And because it is not the main part of the sentence, but the subordinate part, we call

it a **Subordinate Clause**. The complete sentence is not a simple sentence, it is a **Complex Sentence**.

Here are some more complex sentences. Which are the Subordinate Clauses in them?

1. The horse that I rode fell down. 2. The man who brings the letters is ill. 3. I walked with the man who has broken his leg. 4. Everything that he says is sensible. 5. He thought that his weight would crush me. 6. While I was hot I felt no ill effects.

VI.

Hajji Baba becomes a Tobacco-seller.

The next thing I did was to ask myself a question. I asked myself this: "What will you do now, Hajji Baba, to earn your living?"

I might become a beggar. I felt sure that I could do well at begging. Or I might become a street-performer, and lead a tame bear. But I did not know enough tricks, nor did I know how to tame a bear.

I might set up as a barber. But I did not wish to settle in a little out-of-the way town like Meshed. I made up my mind, because I was fond of smoking, to be a tobacco-seller.

I bought pipes and a wooden tray, which I strapped round my waist. I bought an iron pot for fire, which I carried in my hand. I bought also a pair of iron pincers, a copper jug for water, and some long bags of tobacco. I fastened all these things to my body, and looked like a porcupine with all its quills erect.

My tobacco was of various sorts. I quickly learnt to know my customers. I could tell those who knew good tobacco from those who did not. To the lower classes I sold very impure tobacco. To well-to-do people I sold it only half mixed with rubbish. To smokers who knew good tobacco I sold it pure. I pleased every one, and became famous for my tobacco.

My best customer was a dervish. He knew good tobacco when he smoked it. I was always careful to sell him the pure leaf. I became quite friendly with the dervish. He was a striking-looking man. He had a large curved nose, with a piercing black eye like an eagle, a thick beard, and jet-black hair which flowed over his shoulders.

One day this dervish said to me, "Hajji Baba, tobacco selling is a poor sort of business for you. Why do you not become a dervish?"

"How can a poor ignorant person like myself become a dervish?" I asked.

"Ah, my friend," replied the dervish. "You know little of mankind. A dervish need not be so learned as you think. I will tell you my story. Story-telling is my business. I am the son of a schoolmaster. When I was a boy, my father made me read and repeat to him the many stories in our language. Then he sent me forth as a dervish to earn my living by telling stories. At first I was not at all successful. My hearers listened to my stories; and then they went away and gave me no reward. Little by little I gained experience.

"I was very interested in my own stories. At first I went on and on and told a whole story

without a pause. But I soon learnt better. When the crisis of my story drew near, I stopped and looked round. Then I said to my hearers, 'O ye who are present, be generous, and I will finish the story.' In this way I nearly always received a handful of coins. For instance, in the story of the Prince of Khatai and the Princess of Samarkand, the ogre seizes the prince. He is about to devour him. When he is in the ogre's mouth, between his upper and lower jaws; when the princess goes down on her knees and begs the ogre to set him free; when the men and horses start back in fright; when the thunder rolls and the ogre growls; then I stop and say, 'Now, my noble hearers, open your purses. Then I will tell you how the prince cut the ogre's head off.' By this means I never fail to get some money."

VII.

Hajji Baba becomes a Dervish.

A piece of ill fortune now befell me. I was selling tobacco as usual in the streets, when an old woman, bent double, came up to buy. "She does not know good tobacco," I thought, so I gave it to her very impure. She put it to her mouth, and then began spitting and coughing. In a moment, half-a-dozen stout fellows rushed upon me. The old woman threw aside her disguise. It was the officer who examines weights and measures.

"I have found you out, you wretch," he exclaimed. Thereupon, the six men threw me to the

ground. They slipped my feet into a loop of rope, and they beat the soles of my feet with their sticks. I became insensible with the pain. When I came to myself, I was leaning against a wall. No one seemed to pity me. My pipes, my jug, my tobacco, all were gone. Luckily my house was not far off, and I was able to crawl there on my hands and knees.

The next day, my friend the dervish came to see me. He rubbed ointment on my feet, and they quickly got well. But while I lay there, unable to move, I made up my mind to leave Meshed. I told the dervish that I was going to Teheran, and he offered to come with me.

I bought in the bazaar a cap, some beads, and a goat-skin, which I slung over my shoulder. Then, dressed like a dervish, I set off with my friend.

We safely reached the town of Semman. There I had an accident. I was helping the dervish to unload his mule, and sprained my back again in the old place. I could not go further until it was well, so the dervish and I had to part company. He went on, the next morning, towards Teheran.

I sat down in a tomb on the outskirts of the town. I spread my goat-skin, and blew my horn, as dervishes do, to attract the attention of travellers. Several women came to me, and gave me small presents of fruit, milk and honey. My back became very painful. I asked if any one in Semman could cure me. They told me that the barber and the farrier knew something of medicine. The one could draw blood, pull out teeth, and set a limb; the other knew the diseases of horses, and could

therefore cure men. There was also an old woman, who had some herbs which cured aches and pains.

Each of them came to me. They all agreed that I suffered from cold. As fire was the hottest thing they knew of, they would apply it to me, and so drive the cold out. The farrier, who used hot



"THE FARRIER SEARED MY BACK WITH RED-HOT IRON."

iron at his trade, undertook to drive the cold out of me.

He brought a pan of charcoal, a pair of bellows, and some small iron rods. He sat down in a corner, heated his fire, and put in the rods. When they were red hot, they laid me face downwards on the ground, and held me tight. Then the farrier seared my back with the red-hot iron in thirteen

places. I cried out with the pain, but they would not let me go.

The wounds took long to heal. If I had not kept perfectly still, they never would have healed. My sprain needed perfect rest, and as I could not move, my burns and the sprain both got well. The people all believed that the farrier's hot iron cured me.

Grammar.

Kinds of Clauses.

The farrier, who used hot iron at his trade, drove the cold out of me.

Which is the Subordinate Clause of this sentence? It is "who used hot iron at his trade." What does the Subordinate Clause do? It qualifies the Noun "farrier." It describes the farrier. It plays the part of an Adjective. This Subordinate Clause is Adjectival. It is an **Adjectival Subordinate Clause**. Pick out another Adjectival Clause in the Reading Lesson.

VIII.

Hajji Baba tells a Story.

Before I left Semman I determined to see if I could tell a story. I went and stood in a small open space, near one of the bazaars, and a crowd quickly gathered round me. A story about a barber came into my head, and I began as follows:

"In the reign of the Khalif Haroun al Rashid, there lived in Baghdad a famous barber, named Ali Sakal. His hand was so steady, that he could shave

a head, and trim a beard and whiskers, with his eyes blindfolded, and never once draw blood. All the rich men in Baghdad employed him. He became very rich, and as he grew rich, so he became very proud. He would not shave a man unless his master was a nobleman. Wood for fuel was always dear in Baghdad. A good deal of wood was used in the barber's shop, and wood-cutters brought whole loads to him at a time. One day, a poor wood-cutter, a stranger to Baghdad, went to the shop. He did not know the character of the barber. He offered to sell him a load of wood, which he had just brought from the country. It was outside the shop on his donkey.

"Ali offered him a price for all the wood that was on the ass.

"The wood-cutter agreed, unloaded his ass, and asked for the money.

" 'You have not yet given me all the wood,' said the barber.

" 'What other wood is there?' asked the man.

" 'The wood of your pack-saddle,' replied Ali.

"I said, 'all the wood that was on the ass.' Isn't your pack-saddle made of wood?"

" 'Whoever heard of such a bargain?' exclaimed the wood-cutter. 'I certainly will not give you the saddle.'

"After many words, the barber seized both the pack-saddle and the load of wood, and drove the poor wood-cutter away from his shop.

"The wood-cutter at once went to the Kadi, to tell him the story. The barber shaved the Kadi, so he refused to listen to the man.

"The wood-cutter then went to a higher judge. He also was one of Ali's customers, so he would not listen.

"The poor man then went to the Mufti himself. The Mufti pondered for a long time. At last he said, 'I cannot decide this case. Such a thing has never happened before. Therefore, you must be content, and leave the pack-saddle with the barber.'

"The wood-cutter would not give in. He asked a writer to write him a petition to the Khalif. On the following Friday, when the Khalif was on his way to the mosque, he presented his petition.

"The Khalif always read petitions, whether from poor or rich people. The wood-cutter was soon summoned to come to his palace.

"The wood-cutter approached the Khalif, and kneeled down, and kissed the ground. Then he placed his arms straight before him, covered his hands with the sleeves of his coat, drew his feet close together, and waited till the Khalif spoke.

"'Friend,' said the Khalif, 'the barber's words were "*All the wood that is on the ass.*"' The pack-saddle is made of wood. Therefore, it is included in the bargain. It is his according to the words of the agreement. The law is made of words. Therefore, we must respect words. An agreement, once made, must be kept, or there would be no faith between men. That being so, the pack-saddle belongs to the barber; but——' Then he called the wood-cutter up to him, and whispered something into his ear."

*Grammar.**Kinds of Clauses.*

A poor wood-cutter, who was new to Baghdad, went to a shop.

He sold him a load of wood which he had brought from the country.

Which are the Subordinate Clauses in the above sentences? What kind of Subordinate Clauses are they? Do they qualify a Noun?

Every one bowed when the Kadi came.

Which is the Subordinate Clause in this sentence? What does it do? It adds to the meaning of the Predicate. It plays the part of an Adverb. It is an **Adverbial Clause**.

I said that I would sell all the wood on the ass.

Which is the Subordinate Clause of this sentence? "That I would sell all the wood on the ass" is the Subordinate Clause. Does it qualify any Noun? Does it add to any Verb? No, the complete clause is the Object of the Predicate. What I said was, that I would sell all the wood on the ass. "That I would sell all the wood on the ass" is a **Noun Clause**.

IX.

Hajji Baba's Story—continued.

Here I stopped. I held forth a tin cup and said, "Now, my noble hearers, if you will give me something, I will tell you what the Khalif said to the wood-cutter." Every one present put a coin into the cup. When the cup was full, I

continued, "You will soon learn what the Khalif whispered to the wood-cutter. The wood-cutter bowed to the Khalif and retired. He untied his ass outside, and led him home by the halter.

"A few days after, he went to the barber's shop, tied his ass up outside, and went in. He said to the barber, 'I have brought a companion from



"NOW, MY NOBLE HEARERS, IF YOU WILL GIVE ME
SOMETHING . . ."

the country. Will you shave him and me?" The barber said that he would do this, and they agreed upon a price.

"When the wood-cutter's head was shaved, Ali Sakal asked him to bring in his companion. 'He is standing outside,' said the wood-cutter. 'I will go and fetch him.'"

"He went outside, untied the ass, and led him in through the shop door. 'Here is my companion,' he said, 'and I will watch you while you shave him, according to our agreement.'

" 'What!' exclaimed the barber. 'Do you expect me to shave an ass? You said that you had a companion.'

" 'This ass is my companion,' said the wood-cutter.

" 'Away with you!' cried the barber, and he drove the wood-cutter from his shop.

"The wood-cutter went at once to the Khalif. He prayed him to make the barber carry out his agreement.

" 'Bring hither the barber,' said the Khalif.

"In ten minutes Ali Sakal stood before him. 'Why do you refuse to shave this man's companion?' said the Khalif. 'Did you not agree to do so?'

"Ali kissed the ground before he answered. 'It is true, O Khalif, that I agreed to shave this man's companion. But whoever had an ass as a companion before?'

" 'That may be true,' said the Khalif, 'but whoever took a pack-saddle with a load of wood before? No, no, as an agreement is an agreement. Shave the ass immediately.'

"The barber then prepared a huge quantity of soap. He lathered the ass from head to foot, and shaved him in the presence of the Khalif. Every officer in the court was convulsed with laughter.

"When the ass was shaved, the wood-cutter was

sent away with a present of money. The story spread through the whole of Baghdad, and every one praised the justice of the Khalif."

(Adapted from the "Adventures of Hajji Baba of Ispahan," by JAMES MORIER.)

39.

THE RAJA'S ESCAPE.

A SCHOOL PLAY.

SCENE I.—*Jai Singh's camp.*

Characters: RAJA JAI SINGH, commander of Aurungzeb's army.

A second General.

Moghul officers.

RAJA SIVAJI.

Maratha officers.

[*Enter RAJA JAI SINGH.*]

JAI SINGH: It is time that the Raja came. His forts are all invested. Poona is holding out, but is bound to fall. We have his own fortress at our mercy. I think that he will be reasonable, and give himself up to the Emperor's clemency.

SECOND GENERAL: I agree with you, Raja. I think that Sivaji is bound to give himself up. He must either give himself up, or be captured. But I think that you are showing him too much consideration.

JAI SINGH: What would you do, general?

SECOND GENERAL: I would kill him at the first chance. Small blame would fall on the slayer of Sivaji. He is but a robber, a freebooter, who gives



SIVAJI, SAMBAJI, AND THE BASKET.

himself the airs of a king. Yonder he comes. I will take all the blame upon myself. I will fall upon him with my followers (*going*).

JAI SINGH: Stay! Where are you going?

SECOND GENERAL: The Emperor will bless the day when Sivaji is dead?

JAI SINGH: Do you not know, general, that I have promised Sivaji security? I sent word to him: "Come in peace; no harm shall befall you."

SECOND GENERAL (*impatiently*): Well, well: There will never be such a chance again to pluck forth the thorn that festers in the Emperor's side;

[*Enter SIVAJI and followers.*]

JAI SINGH: We are well met, Raja.

SIVAJI (*salaaming*): Well met indeed, Raja. We have met many times on the battlefield. It is pleasant thus to meet in peace.

JAI SINGH: I hope that the peace may endure and that we may have many opportunities of so meeting. I had from your hand an acknowledgment of my letter. You are inclined to fall in with my suggestion?

SIVAJI: The suggestion is that I should cease to wage war against the Emperor, enter his service, and act as his Subahdar of the Deccan. My lands would thus become a part of His Majesty's dominions. I should secure peace and comfort at the expense of sovereignty.

JAI SINGH: I think you would be well advised to come to an agreement. Your Highness knows the state of the war at present. All your fortresses are invested. If you will come with me to the

Emperor, I give you my word of honour that no harm shall befall you. On the other hand, all honour shall be shown to you, and His Majesty will hold you in the highest esteem.

SIVAJI: As you give me your word, I will do as you suggest. Your word is a sufficient guarantee for my safety.

[They slowly walk off the stage together, followed by attendants.]

SCENE II.—*The Court of the Great Moghul at Delhi.*

Character: AURUNGZEB, seated on his throne.

Ministers, near the golden railing.

Omrahs, near the silver railing.

Common people, near the wooden railing.

Musicians in the rear.

[Enter SIVAJI, accompanied by an Omrah. The Omrah leads him to the lowest place among the Omrahs.]

SIVAJI: There is a mistake. According to His Majesty's promise, I am to have the highest place in the audience hall.

OMRAH: It is no mistake, Maharaja. The Emperor's orders are explicit. This is the place assigned to you.

SIVAJI: It cannot be. There must be some mistake. I will appeal to the Emperor himself.

[He advances, catches the Emperor's eye, bows, and goes up to the Emperor.]

AURUNGZEB: Let us welcome you to our Court, Maharaja. This is a pleasure that I have long looked forward to.

SIVAJI: My greatest ambition is achieved, to behold the features of the greatest Emperor in the world. May I be so bold as to ask your Majesty to assign to me my place in your Majesty's chamber of public audience?

AURUNGZEB (*indicating the Omrah who had accompanied SIVAJI*): Your place, Raja, has already been assigned.

SIVAJI: Am I to understand that your Majesty goes back upon your word? I came to your Majesty upon a definite understanding that I was to occupy the first and chief place under your Majesty. The Raja Jai Singh, whose word I respect, gave me his promise that all honour should be shown to me. He spoke to me on behalf of your Majesty. Does your Majesty, at this late hour, retract from the promise? Does your Majesty think that I, who have waged war with your Majesty on equal terms, will be content with an inferior position among your Majesty's ministers? Let it be known to your Majesty that, except Naundar Khan, your Majesty's generals are so many old women, whom I could overthrow on any battlefield.

[*He retires in anger.*]

RAJA JAI SINGH (*half aloud*): Is this how the Great Moghul observes an agreement! I am dishonoured.

SCENE III.—*The Interior of a tent.**Characters:* SIVAJI.

His son, SAMBAJI.

RAM SINGH, son of Raja Jai Singh.

[SIVAJI and his son, seated in the tent.]

SIVAJI: I fear for you, my son, more than for myself. But we have good friends. Raja Jai Singh has promised to obtain for us release. He says that he is bound by his word to protect us. He puts his word of honour before his duty to the Emperor.

SAMBAJI: Who is the captain of the guard, father? See, he is now at the opening of the tent. He is pulling aside the tent flap.

SIVAJI: That is Ram Singh. He is the son of the Raja.

[RAM SINGH enters.]

RAM SINGH (*speaking loudly*): Ha! ha! Raja, are you comfortable? You had better make the best of a bad job. Be comfortable, enjoy yourself. Many a man would give ten years of his life, if he could be idle like you!

(*Speaking softly*): They are preparing a prison for you. You must escape before it is ready. Send a basket of sweetmeats each day as a present to the officers of the court.

(*Aloud, to SAMBAJI*): Well, little man, isn't this a jolly tent to live in? There is no house so nice as a tent for a soldier.

(*Softly, to SIVAJI*): Make no attempt to escape, Raja. There are guards all round the tent.

SIVAJI (*aloud, so that the soldiers outside can hear*): I would ask a favour of you, Raja. The officers of the Court were very kind to me. I should like to send them daily some little token of my esteem. I think a basket of sweetmeats would be acceptable to them.

RAM SINGH: By all means. I will send a basket of sweetmeats to you for approval.

[*Exit.*]

SCENE IV.—*The interior of the same tent.*

[SIVAJI and SAMBAJI, seated.]

SIVAJI (*speaking softly*): How many baskets of sweetmeats have we sent, Sambaji?

SAMBAJI: I do not know, father. Very many.

SIVAJI: We shall send no more. To-night we escape. The Raja has horses ready for us.

[*Enter officer and coolie, the latter with a basket of sweetmeats.*]

SIVAJI (*to the coolie*): Put the basket down on the ground. [*The officer salaams and retires.*]

(*Loudly*): Open the basket, Sambaji. We must see that the present is a worthy one.

SAMBAJI: What lovely sweets! May I take some, father?

SIVAJI: Do, my boy. Don't take too many, though, or you will be sick.

[A servant enters with the evening meal for the prisoners. He sees the open basket of sweets.]

SIVAJI: Eat the sweets after your meal, Sambaji, or you will not want any food.

[They fall to, and eat the meal as quickly as they can.]

SAMBAJI: What a large basket it is, father! It is the largest one that we have ever sent.

SIVAJI: It is meant for big sweetmeats, my son. (Rising.) I have finished my meal. [He pulls back the coverlet of his bed, empties two-thirds of the sweetmeats into it, replaces the coverlet, and shapes the sweets under the coverlet to look like a man. Then he puts his turban on the pillow and draws the coverlet close up over it. He does the same thing with Sambaji's bed, using up the remaining sweetmeats.] Come, Sambaji (softly), get into the basket. [They both creep in, and pull down the lid.]

[There is a pause of three minutes. Occasionally the basket creaks, as one or the other moves.]

Enter RAM SINGH and two coolies.]

RAM SINGH: Ha! the prisoners sleep. I see they have made a good meal. [To the coolies, speaking in the vernacular] Take up the basket. Those are the sweetmeats.

COOLIES (lifting basket, speaking in the vernacular). It is very heavy, honoured sir!

RAM SINGH: What! Are you afraid of work?

COOLIES: No, no, most honoured sir. Be patient with thy slaves. We only said that the basket was heavy. [They lift the basket and take it out. The basket squeaks loudly.]

RAM SINGH : The prisoners have escaped. I have done a good day's work to-day. I have vindicated my father's honour. Now my father can rest in peace. But the worst part of the task is to be done. I must acquaint the Emperor with the news of the escape. I must get there early, or my enemies will be before me. They will make mischief with the Emperor, and he will never forgive me. I wonder what he will say. [*Laughs.*]

Curtain.

NOTES.

Number of
Reading Piece.

1. *del'-i-cate*: hard c.
wag'-er: as if wage-er.
rheum: pronounced like room.
luk'-ur-y: as if luk'-sure-y.
 He *wrapped* himself up in warm *wraps*.
 The rain *continues*. It is *continually* raining.

What Part of Speech are the italicized words?

4. *a'-cre*: as if ake-er.
boll: long o.
wound (verb to *wind*): rhymes with sound.
5. *pe-cul'-iar*: as if pe-kule'-i-ar.
out-of-sorts. If you have a slight cold or fever, you are "out of sorts."
up to the mark. "Are you quite well?" "No, I am a little out of sorts. I am not feeling quite up to the mark."
jor'-i-al: long o.

Number of
Reading Piece.

6. Fisher : fisherman. Read this line and pause slightly at each mark :

"Three fish'ers went sail'ing away' to the west'."

How smoothly the line runs! Now read :

"Three fisher'men went sail'ing away' to the west'."

It does *not* run smoothly. "Fishermen" has too many syllables. You have to read the word quickly. So Charles Kingsley omitted the syllable "men" and wrote "fishers." Fishers means fishermen.

"For men must work and women must weep."

Why must women weep? Fishing is dangerous work. Sometimes sudden storms arise, and then their husbands are in danger. The women weep while their husbands are away at sea.

In the *lighthouse tower* is a powerful light. It shines at night. The fishermen at sea can see the light shining. It guides them to their port.

The wives trimmed the lamp in the lighthouse tower. to make it shine clear and bright, to guide their husbands safely home to them.

Night-rack : heavy clouds, looking black at night.

The harbour bar is the entrance to the harbour.

Across the entrance of most harbours there is a bank of sand called a bar. Big waves break (they tumble white and frothing) on this bank. A long way off, the noise sounds like a moan. When the sea is calm the bar is still and quiet.

7. *gyp'-sy* : soft g, as if *jip'-sy*.

pat'-ri-arch : long a in *pat*, as if *pate*. Patriarch

Number of
Reading Piece.

comes from the Latin word "*pater*," meaning father. English boys sometimes call their father "*pater*."

12. *for'-eign*: the *g* is not pronounced.

seal: pronounced *seel*. People seal up letters with sealing-wax. The wax is the seal.

a-band'-on: go away from, leave.

Write the noun thief in the Plural Number.

Nicholas' goods were with the ambassador's. The word "*goods*" is understood. Nicholas' goods were with the ambassador's goods.

civil: the thieves were not *civil* to Nicholas. They showed him no *civility*.

What Parts of Speech are the words in italics?

i-dent-i-fy: the first *i* is pronounced long, as if eye.

14. His face is *like the tan*. The colour of *tan* is brown. The blacksmith's face is brown from his open-air, healthy life.

15. *ap-preci'-i-ate*: pronounced as if *ap-preesh'-i-ate*.

vag'-a-bond: scamp, rascal.

gaol: also spelt and pronounced jail.

"No one but me shall be King." The word "*but*" is here used in the sense of "*except*." It is a preposition.

16. *Job*: pronounced with a long *o*.

a'-gent: long *a* and soft *g*. The *agents* established *agencies*. They built offices and kept clerks. If I say to you, "Here are six annas, go and buy me a bottle of ink," you are my agent while you are buying the ink. You act instead of me.

wharves: plural for wharf.

21. *mal'-ice*: pronounced *mal'-iss* (sharp *s* sound).

hol'-ster: long *o*. The holster was a pocket in the saddle.

Number of
Reading Piece.

The farmer *put up at* the inn. He took a room at the inn for the day. He put his horse in the inn's stable.

re-vive': long i. The dog revived, he became better. He came to life again.

de-crease': to become less.

It is no use to cry over spilt milk. This is an English proverb. If the milk is spilt on the ground, it is lost. If you cry, you cannot get it again. It is no use to cry.

23. *thaw*: turn into water. Ice is frozen water, snow is frozen water. When warmer weather comes, the ice and snow thaw into water again. In the cold weather, when snow falls, children feel cold. They run to get warm. Then their feet and hands get warm. Their feet and hands tingle with warmth; they glow, red with warmth. A fire glows red with warmth.

fleecy: with fleeces. A sheep's coat is its *fleece*. A cow's skin is her *hide*.

posy: a bunch of flowers is a posy.

Christmas treat: Christmas festivities. Christmas is the festive season in England.

26. *does not bite so nigh*: does not bite so deeply, so near to the feelings "*Thou dost not bite so nigh*" is written in the Second Person Singular. Poets often write in the Second Person Singular. People, speaking, would say, "*you do not bite so deeply.*"

warp: does not rhyme exactly with sharp, though it is spelt as if it did. Warp rhymes with thorp. When you read the poem, pronounce it as if spelt *worp*. Do not roll the r.

Number of
Reading Piece.

27. *course*: the vessel was driven from her course. The course was the nearest course from Bristol to the East Indies. The wind was so strong that the ship could not sail against it. It drove her away from the course she wanted to go.
quiver: the leather bag in which arrows are carried.
I could tell: I knew. Is Ram older than Krishna? Yes. *How can you tell?* I can tell because Krishna is only a boy while Rama has a beard.
famished: starved, dead from hunger.
knocked out the head: the top flat part of a barrel is the head. When the head was knocked out, the barrel had an open top like a cup.
28. *it was no wonder*: there was no cause to wonder.
29. *a plume*: a feather, or bunch of feathers.
The Court: the people who surround a King are courtiers, members of the King's Court.
had the impudence: they were so impudent to shoot arrows at me. Has the monkey the impudence to throw nuts at a tiger? Yes, he has the impudence.
colonel: pronounced like *kernel* of a nut. (Do not sound the r.)
pen-knife: pocket knife.
converse: have conversations.
sort of dust: this was snuff, which people were in the habit of putting into their noses. Snuff is powdered tobacco. It makes the inside of the nose tingle, and causes one to sneeze.
30. *behaviour*: Gulliver *behaved* well, his *behaviour* was good. What part of speech is each of the words, in italics?
spy-glass: a glass to spy through, to look through.
proW: the bow of a ship, the sharp forward end.

Number of
Reading Piece.

out of range: beyond the reach of the arrows.

the tide: the tide ebbs and flows twice a day. When it ebbs it flows away, and the sea becomes shallower; when it flows the sea becomes deeper.

there and then: an English idiom meaning at that moment.

31. *high treason*: plotting to kill the King was high treason. Gulliver's enemies told the King that Gulliver was secretly trying to kill him.

did not wish to be hard: did not wish to be unkind. The Emperor wanted to be as kind as he could to Gulliver, but he had to punish him. Gulliver was not guilty, but the Emperor thought that he was.

on board: when you go on to a ship you go "on board."

second voyage: Gulliver made a second voyage, to a land where the people were all giants, and he was a tiny man.

34. *pitch-black*: as black as pitch.

belated: kept late. When the farmer (Fido's master) fell asleep and it got late, he was *belated*.

pine-tree roof: the mother, who is speaking, spent the night in the woods. The branches of the pine-trees were the rafters of her roof, the leaves were the roof. The wind blew, and bent the pine branches and snapped them in two. The rafters of a roof are the wooden beams that support the roof.

I sought to hide me: I sought to hide myself.

Kiss me in payment: the mother asks her little one for a kiss in payment for the story.

Father's house is a better place: The father is dead, his house is heaven.

FOURTH READING BOOK

Number of
Reading Piece.

37. *ic-i-cles* are long straight pieces of ice. The *i* in the ship were frozen cold and stiff like *ice*. (The second *c* is hard as if it was a *k*.)
38. i. *Ispahan*: the *p* in Persian is pronounced as if it were an *f*.
 "It procured for me respect to which I was not entitled." What Part of Speech is "which"?
 It follows as nearly as possible after the Noun for which it stands.
 "The holy man taught me to read and write." What Mood are the Verbs "to read" and "write" in?
 "I could write." In what Tense is the Auxiliary Verb "could"?
- ii. *Carbine*: a gun that fires bullets, not small shot.
armed to the teeth: this is an English idiom meaning completely armed.
loath: unwilling; anxious not to go further.
 "whom he found on the road": is "whom" the Object or the Subject of the Verb "found"?
- iii. *parched*: dry from want of water. We speak of parched peas. We say we are *parched with thirst*.
fight to the death: fight till we or our enemies were dead.
stopped dead: stopped suddenly and stood quite still.
 "Each of us was placed behind a horseman." Which is the Subject of this sentence?
To fall from the frying-pan into the fire: an English saying. The meaning is clear; the fire and frying-pan being equally hot and uncomfortable.
ducat: an Italian coin, current in Persia in those days.

Number of
Reading Piece.

- V. *to be on my guard*: to be watchful.
deafening cheers: cheers so loud that they made the ears deaf.
- VI. *a striking-looking man*: he had a striking appearance; his appearance made people take interest in him. A tiger strikes terror into the hearts of all beholders.
ogre: a man-eating giant; a Rakshas.
- VII. *farrier*: a man who shoes horses and bullocks.
draw blood: in olden days, when people had fever, the doctors used to open a vein and let the blood flow for a little while. This was supposed to reduce the fever. Doctors know now that this treatment is wrong. Fever is not caused by people having too much blood.
seared my back: he drew the hot iron across Hajji Baba's back and *seared* the flesh.
- VIII. *The Khalifa* was the head of the Mahomedan religion. The Khalifs were kings as well as spiritual rulers.
never draw blood: never cut the skin and cause the face to bleed.

THE END

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